

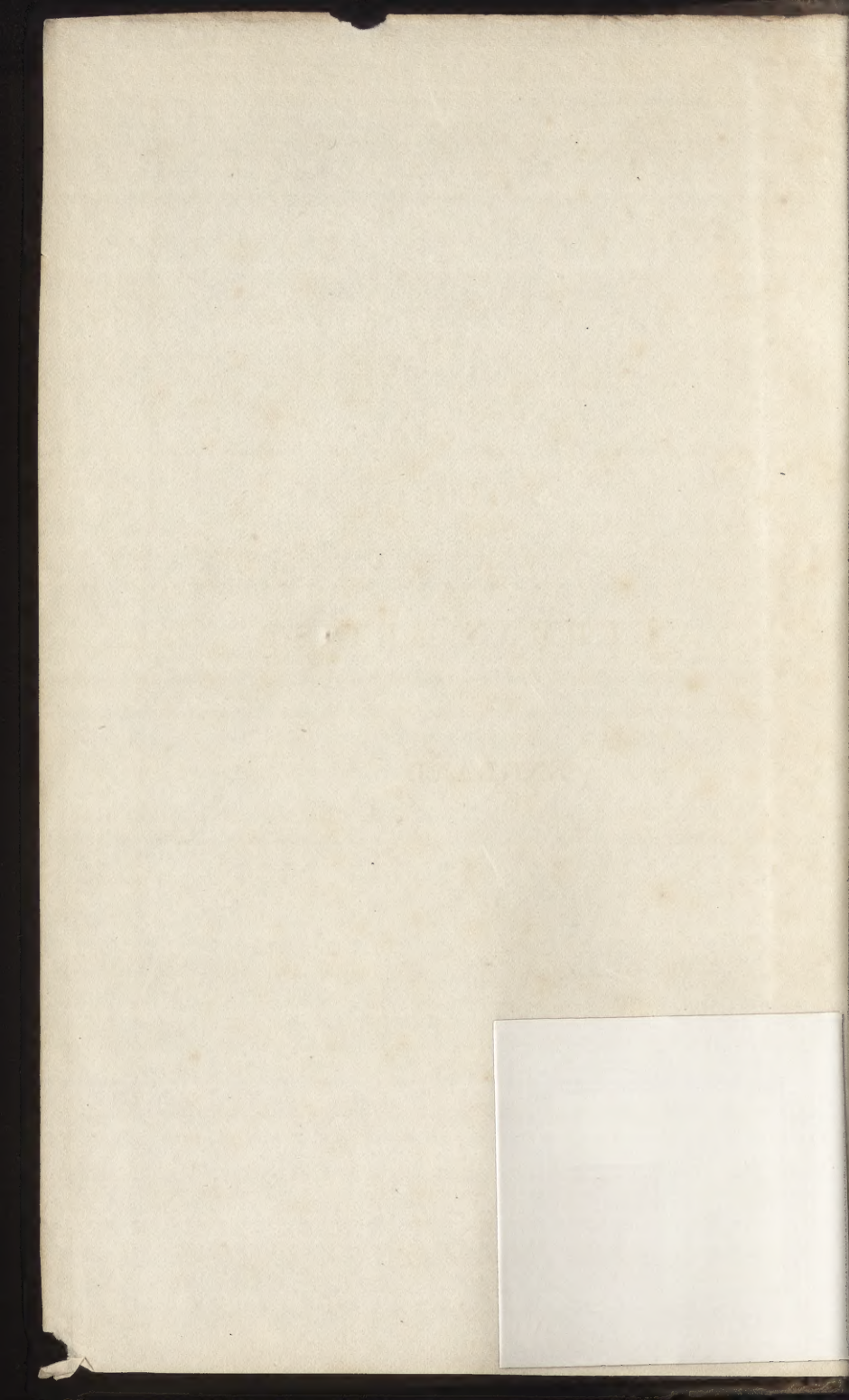
THE J. PAUL GETTY MUSEUM LIBRARY

FROM THE LIBRARY OF  
FRANK SIMPSON



TOUR  
A GERMAN ARTIST  
ENGLAND







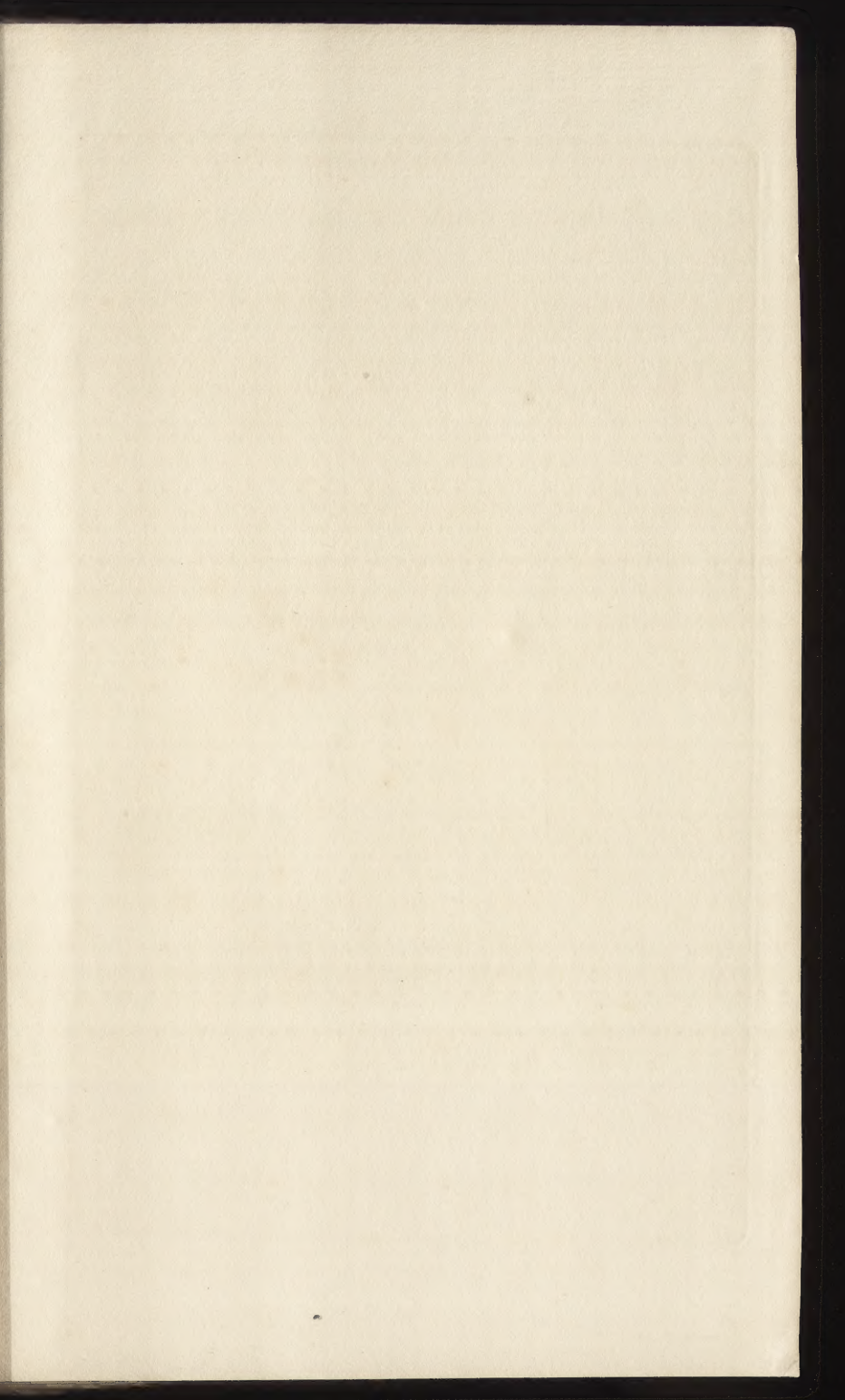
TOUR  
OF  
A GERMAN ARTIST  
IN  
ENGLAND.

1870

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION





1462.



IOH·HEMLING·



TOUR  
OF  
A GERMAN ARTIST  
IN  
ENGLAND.

WITH  
NOTICES OF PRIVATE GALLERIES, AND REMARKS ON THE  
STATE OF ART.

BY M. PASSAVANT.

IN TWO VOLUMES, WITH PLATES.

VOL. II.

LONDON  
SAUNDERS AND OTLEY, CONDUIT STREET.

1836.

N  
6761  
P28  
V.2

T. C. SAVILL, PRINTER, ST. MARTIN'S LANE,  
CHARING CROSS.



TOUR  
OF  
A GERMAN ARTIST,  
&c.

---

BLLENHEIM.

THE princely seat of the Duke of Marlborough, situated about nine miles from Oxford, near the old town of Woodstock ; one of the largest palaces in England. It was erected at the national expense, and presented, with extensive parks and lands, to the renowned Duke of Marlborough, as a testimony of the gratitude of the English nation, and in commemoration of the great victory of Blenheim. *Sir John van Brugh*

was the architect employed, who executed his task in his usual overladen style. The palace seems like an incongruous compilation of different buildings in imitation of the antique, which are here placed side by side, and one over the other, to the total destruction of all unity and grandeur of design.

A remarkable object on the south façade is a colossal bust of Louis XIV., taken by the Duke of Marlborough from the gates of Tournay. Above a Latin inscription, stands the British lion, tearing the Gallic cock. This façade looks upon a richly-ornamented garden, which, with the adjoining park, has been too often and well described to require further mention here.

#### CATALOGUE OF THE PRINCIPAL PICTURES.

*Raphael.* The altar piece from the church of St. Fiorenzo, at Perugia. The Virgin, seated upon a throne, which is elevated upon three steps, is holding the infant Jesus upon her lap with her right hand; and in her left a small book, which lies open upon her knee. Over this the child is bending,



with a lovely, but earnest expression of countenance, as if aware of its solemn relation to himself. John the Baptist, under the figure of a grown man, is standing on the left, pointing with his right hand to the Saviour, and holding in his left a glass crucifix, which reaches to the ground. He is gazing with a look of inspiration upwards. Over his brown fur is a red mantle. On the right, stands a figure of Nicholas de Bari, arrayed in his bishop's robes, seemingly absorbed in the perusal of a volume which he holds open in his left hand: a head of uncommon dignity. In his right hand he holds a golden crosier, and at his feet lie three golden apples. Upon the border of the Virgin's blue mantle, which is hanging over her arm, is the date of the year MDV. The background consists of a landscape enclosed in a richly-ornamented light grey arch, and upon the canopy is the inscription—*SALVE MATER CHRISTI*. The figures are about two-thirds the size of life. In point of treatment, this partakes greatly of the Perugino manner, although the beautiful and more scientific drawing distinctly bespeaks the Florentine school. Raphael's peculiar genius is also very apparent. The picture is in excellent preservation. An attempt to clean it

has been made at the lower part; but, fortunately, proceeded no further.

It is well known that Raphael painted this picture for the heirs of Filippo di Simone Ansidei, who had bequeathed a considerable sum for the erection of a chapel. Gavino Hamilton purchased it for Lord Robert Spencer, in 1764; and a copy by Nic. Monti was substituted, which still exists in the church of St. Fiorenzo. Lord Spencer afterwards presented the original to his brother, the Duke of Marlborough.

No engraving has ever been made of this exquisite picture; it is much to be desired that some first-rate engraver would undertake it.

Besides several copies of Raphael's Madonnas—for instance, the Madonna with the sleeping infant, like the one at the Marquis of Westminster's—*La belle Jardinière* and the *Madonna del Popolo*, or *di Loreto*, here is also another picture ascribed to him, said to represent the Fornarina, and here called the Dorotea.

The head, which is in a three-quarters' view, is turned towards the spectator; her dark hair is surmounted by the narrow edge of a white handkerchief, and over her peach-coloured dress is thrown a

red velvet mantle, with a border of light-coloured fur, which she is holding at the bosom with her left hand. A small basket of fruit is in her right. Through a window is seen a landscape of a dark brown hue, treated much in the Venetian manner. Generally speaking, it partakes much of the broad manner of this school; although the scientific drawing and beautiful transitions recal the inimitable manner of a Raphael. Certain it is, however, that this picture was never designed, and much less painted, by him. With regard to the name of the Fornarina, it must be owned that it bears some resemblance to the one so designated, painted in 1512, and now in the Tribune at Florence. It was engraved by T. Chambers, in 1765, in the work entitled, "Collection of Engravings from the most capital Paintings in England, by John Boydell: 1765;" and again by P. Pierolei, as a head size, with the following inscription:—"Retiro ed onesti sono miei pregi." This latter engraving may, however, have been taken from the duplicate of this subject in Verona, which is supposed to have belonged to the Cartoni Gallery, where it was seen by F. Scanelli,\* and also mentioned by Duke

\* F. Scanelli, in his *Microcosmo*, p. 169, gives the following information concerning this picture:—"Pure in Verona nello



Cosmo III. in the account of his travels. An engraving has been lately taken of it by J. Bernardi, whence it appears that this picture also bears the stamp of the Venetian manner.

*Titian.* 1. St. Gregory and an Angel; a beautiful specimen of his earlier period.

2. St. Sebastian.

3. Portrait of Philip II.

*F. Baroccio.* Portrait of a boy as a Knight of St. John. Although this master is generally characterized by a disagreeable manner, yet this picture is alone sufficient to prove how high he might have attained, had he adhered more faithfully to the study of Nature. This is an excellent portrait, both in point of keeping and colour.

*Luca Giordano.* The death of Seneca; the same remark may be applied to this master as to the foregoing. "*Luca fa Presto*" seems here to studio del Cartoni, vi è Quadro con mezza figura al naturale, che rappresenta Santa Dorotea (? !), stimata della maggior parte di Raffaello; veramente di suprema bellezza, ed in ordine alla più delicata verità, pare forse all'altre del Maestro superiore, e per ciò furono alcuni indotti à credere, che sia stata dipinta da Paolo da Verona per gusto d'imitare opera particolare di Raffaello, ma sia come si voglia, vero è che l'opera si conosce di così rara bellezza, che si può stimare al pari dell'altre, e forse di vantaggio."

have been superseded by Luca the industrious and the careful.

*Carlo Dolce.* By this artist, who is so general a favourite with the English, there are here several pictures, of more or less doubtful character. One, however, a Madonna, looking upwards, with a crown of stars, half the size of life, is genuine, and may be reckoned as belonging to the finest works of the kind.

*Murillo.* Two pictures of beggar urchins, pursuing their various street avocations; with two figures in the one picture, and three in the other—painted with all the truth and charm of tint so peculiar to this great colourist.

*P. P. Rubens.* From the numerous specimens preserved at Blenheim, it would appear that the Duke of Marlborough was a great admirer of this renowned artist. Many of these pictures were presented by different Sovereigns or Cities, who wished either to secure the favour of his protection, or to testify their sense of his great deeds.

The following are all originals :—

1. Venus and Adonis. A richly-coloured picture; but severer in design than is usually the case with Rubens. A present from the Emperor.

2. The Three Graces; or, rather, Rubens' three

Wives, represented in the prime of youth, and ætherially attired, seated beneath a fruit tree: as lovely in form as they are glowing in colour. This is one of Rubens' finest works.

3. Andromeda chained to the rock; rather a vulgar and disagreeable picture.

4. The Rape of Proserpine; a large and rich composition, and unusually strict in drawing.

5. A Roman Charity; whole-length figures.

6. A Bacchanalian piece; a large and somewhat gross composition.

7. A Holy Family.

8. The Adoration of the Magi; large picture, with whole-length figures.

9. Christ blessing the little Children; half-length figures.

10. The Return from Egypt; a beautiful picture, in strict drawing.

11. Lot escaping from Sodom. Presented by the City of Antwerp.

12. Lot and his Daughters.

13. Rubens with his Wife and Child in a Garden; standing figures, the size of life. This splendid picture was a present from the Town of Brussels.

14. Helena Formann, the wife of Rubens; richly attired; bust length.



15. Catherine de Medici ; bust length.

16. Portrait of Paracelsus ; rather a stout young man ; half-length figure, with a landscape for background, in which is seen the City of Buda.

Besides these are several other Holy Families by Rubens ; a Madonna and Child, &c. ; none of them, however, very remarkable.

*Ant. van Dyck.* Many fine Portraits by this master occur in this collection ; I will merely particularize the most striking.

1. Charles I., in full armour, upon a sorrel horse, with dark mane ; Sir Thomas Morton at his side, holding the helmet ; on the right, large trees ; and some landscape on the left. This excellent picture was sold, among the rest of King Charles I.'s collection, during the civil war, and found its way to Milan, where it was purchased by the Duke of Marlborough.

2. Portrait of Charles I. ; half-length figure.

3. Portrait of Henrietta Maria, Queen of Charles I.

4. The same.

5. Portrait of Villiers, Duke of Buckingham.

6. The Duchess of Buckingham with her Children ; a very beautiful picture.

7. Portrait of Lady Chesterfield, in an oval form.
8. Mary, Duchess of Richmond, with an attendant, handing her a pair of gloves.
9. Portrait of the same individual, alone.
10. Portrait of Lord Stafford and his Secretary, half-length figures; a most excellent picture, good alike in colour and truth of character.
11. Virgin and Child; half-length figures.
12. A Bacchanalian piece.

*Rembrandt.* Besides several Portraits ascribed to this great master, here is a picture of Isaac giving his blessing to Jacob.

I omit several Portraits by *Sir Peter Lely* and *Sir Godfrey Kneller*, and will only mention a few by *Sir Joshua Reynolds*—

1. The late Duke of Marlborough, with his Duchess and Six Children. The barbarous fashion of the frizzed hair, and the unbecoming dress of those times, detract from this otherwise excellent picture.
2. Another Portrait of the same Duke; and,
3. The Duchess, with a Child.
4. Lady Charlotte Spencer, as a child, telling her little brother's, (Lord H. Spencer) fortune, in the open palm of his hand. A very sweet picture.
5. Lord C. Spencer.

6. Lord Robert Spencer.

7. The Marquis of Tavistock; half-length figure :  
an excellent picture.

Many other pictures by Reynolds are here, but none of great interest.

Portrait of John, Duke of Bedford, by *Gainsborough*. A fine, animated picture.

Many other pictures with high-sounding names also appear in this collection, but I think myself justified in passing them over in silence.

Two pictures by *H. Holbein*, however, deserve notice : the one, a Portrait of Edward VI., as a youth ; the other, that of a young man,—a very finely-painted picture, said to represent the artist himself, but by no means agreeing with the other well-known portraits of this master.

Another curious collection in Blenheim, called the Titian Gallery, still remains to be mentioned. It consists of a set of nine pictures, painted with oil-colour upon leather, which served as tapestry. The subjects are the Loves of the Gods ; here ascribed to Titian, but at best the work of one of his scholars, and not in any way deserving the fame they enjoy in England. They were a present from the King of Sardinia to the first Duke of Marlborough.



## LIVERPOOL.

My journey to this large and interesting commercial city was chiefly undertaken for the purpose of becoming personally acquainted with the celebrated Mr. Roscoe, hoping through his means to obtain various important particulars regarding my purposed life of Raphael. On arriving, therefore, I repaired immediately to Lodge Lane, the residence of this venerable antiquarian, and was gratified by finding that the object of my visit was sufficient passport to the kindest of receptions. My hopes of assistance from Mr. Roscoe had been founded upon the authority of M. Bossi, the Italian translator of Mr. R.'s "Life of Leo X.," from whom it appeared that Mr. R. was acquainted with several hitherto unpublished letters by Raphael. To these, therefore, my first inquiries related; but I was disappointed in finding that M. Bossi had been misled in this respect, and that his statement of having made the personal acquaint-

ance of the biographer of Leo X. was no less incorrect. Not only had Mr. Roscoe never seen M. Bossi, but, what in the present age is rather extraordinary, had never visited the French capital. This error perhaps originated in a mistake of persons, M. Bossi having become acquainted with a son of the author, in Paris, Mr. Thomas Roscoe, the editor of the *Landscape Annual*, a gentleman who also takes great interest in all matters relating to art.

I spent nearly two days with this excellent person, who, although physically declining, (being in his seventy-eighth year,) still retained every mental faculty unimpaired. Having passed a long and active life in the unceasing cultivation of art, science, and literature, it will readily be believed that my plans respecting the life and works of Raphael were met by him with the liveliest interest. He eagerly communicated to me all the information in his power, and shewed me several rare English works which he conceived would further my undertaking.

Among the original drawings in his possession, a small one by Raphael particularly interested

me. It was the fragment of a Holy Family, most spiritedly drawn with the pen—the figure of the infant St. John, standing on the lap of the Virgin; still preserved. This drawing, with many other rare and interesting objects, was bound into a quarto edition of Leo X.: a method of illustrating historical works very generally adopted in England, and which not only greatly enhances the real value of the work, but imparts an individual interest, and contributes to press its contents more forcibly on the memory of the possessor.

Another interesting drawing was the design for the cenotaph erected to the memory of Michael Angelo, and minutely described by Vasari in his life of that artist.

Before quitting this delightful abode, the daughter of Mr. Roscoe, at his request, fetched down for my inspection a large work, which he had compiled upon the different species of flowering plants in and around Liverpool, embellished with plates, which, in point of truth of imitation and beauty of colouring, left nothing to desire. Finding how much this interested



me, he turned to a small poem which served as preface, and put it into his daughter's hand to read. This charming woman complied in the most pleasing manner, and read the lines with an expression as unpretending as it was touching and appropriate. They conveyed, in a few but happily chosen words, that Nature, in all her works, is constantly hymning the praise of God, and that we, his noblest production, should not yield to her in acknowledgments of his goodness. A few accents of the tenderest affection requited the daughter for her services, and I congratulated myself on the happy chance which had made me witness of a scene of such innocent happiness as seemed to partake more of heaven than of earth. On taking leave, the excellent old man, in the true, hearty English style, shook me warmly by the hand, and, reminding me that he was not long for this world, gave me his parting blessing. His words were prophetic; before I reached London, he had peacefully passed to that world for which his spirit had here so ardently longed. His memory will always be sacred to me, and I am only thankful that the

opportunity was granted me of knowing one who inspired affection and respect alike to all who, whether intimately or remotely, enjoyed that privilege.

Two institutions, which not a little tend to turn the torrent of commercial interest in Liverpool into a more elegant and enlightened channel, are existing proofs of Mr. Roscoe's activity. One of these, the Athenæum, a literary society, was founded by him. At the unfortunate destruction of his property, his valuable library was purchased by this institution, of which it now forms the most conspicuous ornament.

The Liverpool Institution is the other offspring of his philanthropic energy. It consists of an academy of art, and a museum of natural history; the latter exhibiting a collection of the rarest objects of which the mercantile intercourse of this city with every known portion of the globe has facilitated the attainment, and to which fresh and interesting specimens are constantly being added. The academy of art, besides possessing various casts from the finest antiques, contains a small collection of paintings,

which equally derives its origin from Mr. Roscoe. A few of these I cannot leave unnoticed. According to the taste of the former possessor, they consist of the old Italian and German schools.

COLLECTION OF THE LIVERPOOL INSTITUTION.

Two fresco paintings by *Giotto*, or his school, in which the figure of an angel, as large as life, is particularly conspicuous. Among the various small specimens of the old Florentine school, I remarked two beautiful paintings by *Peselli*, in all probability formerly the compartments of a bridal casket. They are unfortunately much obliterated. An old picture in *clair-obscur*, from Michael Angelo's composition of Christ with the Samaritan woman, is here; also a man's head with a beard, seen in profile, erroneously given out for Raphael. In short, all the great titles of the artist world are in true English style here assembled, often attached to the most unworthy objects, and sometimes with a confusion of names which is quite unaccountable: for instance, a beautiful Madonna picture by *Gio. Bellini* is here christened a Pietro Perugino.

Among the number of old Flemish pictures, the

names of Van Eyck, Memling, &c., occur most abundantly; but unfortunately the same remark does not apply to their works. Many interesting pictures of that school are, however, here; one especially, a Descent from the Cross, with two wings. Although decidedly a German picture, it partakes much of the manner of Mantegna. The outline, though well understood, is very cut out, and often edged with a dark line. Both in colouring and character it has something deep and serious. On the borders of two of the dresses are several letters placed as ornaments; I transcribed them, but can decipher no meaning. This picture in the catalogue is designated a Memling, but does not in the least partake of his school. I am, however, puzzled to which to assign it, an instance of this style having never before occurred to me.

A beautiful female portrait, sumptuously attired, by *Holbein*, is here,—wrongly imputed to Leonardo da Vinci. A similarity in the mouth with that of the *Mona Lisa* by that artist may have given rise to this misstatement, otherwise the features of this portrait exhibit a striking resemblance with those of Francis I. May not this picture possibly represent the portrait of his sister, Margaret. She is depicted



with her hair confined beneath a richly-decorated net, surmounted by a small round hat of dark blue velvet; a boddice of the same material, with wide sleeves, with narrow slashings and wide puffings. The full under-sleeves are of fine white linen; the border interlaced with black; beneath, another sleeve is visible. Round her throat is a gold chain, with a cross, to which three pearls are appended. Her left hand reclines on a green-covered table; a small green parrot is in her right. The drawing of the hands is beautiful. A drapery of red damask forms the background. A beautiful picture,—half-length, the size of life; unfortunately rather obliterated.

Another portrait, as large as life, of a youth; half-length figure, deserves particular mention. It is here ascribed to *Lucas von Leyden*, to whom it also probably belongs; and, according to the style of dress, represents a young man of rank. He has a black *barét* upon his head; his wide upper vest is of a chesnut brown colour, with a border of black; his gloves are white, with small slits in the fingers. In the landscape is the legend of St. Hubert. This beautiful picture has also suffered considerably by cleaning.

## MANCHESTER.

I SPENT several days with my relations in the neighbourhood of Manchester, a city which, in respect of art, offers but little attraction. I was so fortunate, however, as exactly to fall in with a collection of paintings then exhibiting in the Royal Manchester Institution, many of which were of great interest. I here annex the most conspicuously so :—

*Murillo.* The kneeling figure of St. Franc. Xavier, inflamed with heavenly fire, (a flame is seen kindled upon his breast,) binding himself by a vow to convert the Indians to Christianity. A splendid figure, full of noble inspiration. His up-cast look, glowing with the finest feelings, is especially striking, and such as is only to be found in the noblest specimens of Spanish physiognomy. In the landscape is a small subject of the conversion of the Indians.—This superb Murillo belongs to C. O'Neill, Esq.

*Giorgione.* Cupid, stung by a Bee, complaining to Venus, who is sitting in a landscape. A picture of noble keeping and spirit ; unfortunately somewhat

obliterated. From the Orleans Gallery, and now in the possession of Sir John Pringle, Bart.

A small Madonna picture of the Perugino school, here ascribed to *Raphael*. It certainly partakes somewhat of his early manner, namely, in the countenance of the Virgin, the round mouth, delicate nose, &c.; but the drawing is such as can only be imputed to a fellow student or imitator of Raphael's: at all events it is a picture of no importance, and is also much defaced and over painted. The following is the disposition of the figures:—The Virgin, half-length figure, half the size of life, is seated with the infant in her lap, holding in her hand a book, which the Saviour is also grasping. W. Townley is the possessor.

### CHATSWORTH.

THE princely seat of the Duke of Devonshire, situated about four miles from Bakewell. In an historical light this splendid edifice is also interesting, Mary, Queen of Scots, having lingered thirteen years of captivity here. Three newly-erected gates, in the style of the Roman triumphal

arches, lead to the grand terrace. The principal part of the building is a beautiful specimen of the Italian style of the foregoing century; the later wing additions are somewhat in the Roman antique. In corresponding splendour is the disposition of the interior,—marble and gilded bronze glistening on all sides.

Among the collection of Sculpture appears a Hebe and four ideal female heads, by *Canova*,—all with that peculiar sweetness which characterizes his compositions, and remarkable for a beauty and delicacy of finish, which seems to triumph over the inflexibility of the material. A bust of *Canova* himself is also here, and a marble statue, large as life, of a *Discobulus*, by *Fessels*, greatly distinguished by truth and beauty of execution. Numerous other productions of the Italian and English sculptors are also contained in Chatsworth, and several antique busts, among which one of *Alexander the Great* is of particular beauty.

The collection of paintings is neither very extensive nor distinguished; the most remarkable perhaps is a *Portrait of Henry VIII.*, as



large as life. He is taken full length, in a short red velvet jerkin, white breeches, and a black and gold *barét*. The drawing of the head and hands is excellent, the colouring clear, but not powerful. A portrait of George III., by *Kneller*, is one of that artist's best pieces. One also of George IV., a half-length, by *Lawrence*, is a fine and animated picture.

The most valuable treasure this mansion can boast is the collection of drawings, by old masters, which adorn the south gallery. A written permission, kindly furnished me by the Duke, insured me ample time and convenience in their investigation, and enabled me leisurely to select those which were of most importance. Many of them formerly belonged to Sir Peter Lely, who collected them from the scattered cabinets of Charles I. and the Earl of Arundel. A particular description of these drawings will be found towards the end of the volume.

The drive to Derby took me through a most romantic rocky country; passing first on our way the venerable old edifice, Haddon Hall, the seat of the Duke of Rutland, placed upon

rocks overlooking the river, and encompassed by richly-wooded hills. The further the road extends the narrower becomes the valley, till closing in a narrow defile of rocks, it just allows space for a rushing torrent with the road by its side. Matlock also, a fashionable bathing resort, with its fine rocks overgrown with dark pines, from whose dark shades the pretty old-fashioned houses peep cheerfully forth, is a most romantic spot.

### KEDDLESTONE HALL.

THE beautiful seat of the Earl of Scarsdale, situated five miles from Derby. Great simplicity of exterior distinguishes this mansion, which is one of the best specimens of the taste of Mr. Adams, the architect. The entrance hall, supported on sixteen Corinthian pillars of a yellowish marble with brown and violet veins, supplied from the quarries of the country, is particularly striking. Casts from the best antique statues occupy the accompanying niches.

Among the pictures, the following are the most interesting :—

*Raphael.* The Death of the Virgin, lamented by three females and St. John, the evangelist. This little piece bears the name of Raphael, and, as far as respects composition, is decidedly by him, of which the original coloured pen sketch in the Florence collection is sufficient corroboration. No less certain is it, however, that the picture before us is not executed by his hand, but rather by that of a cotemporary artist, probably by Domenico di Paris Alfani. Setting aside the feebleness of the drawing, it is totally deficient in that harmony of colouring in which Raphael so peculiarly excelled. An engraving of it, by C. Gregori, has been published by Boydell.

*Guido Reni.* Bacchus standing on the sea shore, with the sitting Ariadne: this attractive little piece exhibits great delicacy of handling, but is deficient in point of colouring.

*Claude Lorrain.* The Mill, with the Tower, on the banks of the Tiber, near the bridge of Milvius; a picture of peculiar charm. A Landscape, by *Cuyp*, with fine trees, is also very beautiful.

*Quintin Messys.* The Virgin caressing the Infant Saviour: some grapes lying in front: in the background, a landscape. The drawing is well understood, and not devoid of grace; the only objec-

tionable feature in this otherwise beautiful little piece, is the meagerness of the child's figure.

*Rembrandt.* 1. Fine Portrait of a Man with a beard, with a hat on his head.

2. Daniel before Nebuchadnezzar; a large picture, over the fireplace, but too unfavourably lighted to allow of proper examination.

Many family portraits by *Kneller* are here,—also those of the present Lord and Lady, by *Reinagle*.

### BROUGHTON HALL.

SITUATED in the neighbourhood of Kettering; formerly the seat of the Dukes of Montague, now in the possession of the Duke of Buccleugh. The arrangement of the park is simple, intersected by several avenues, which lead to the large, but plain brick mansion. In the interior, the remains of a former splendour are displayed, which require, however, a little restoring to please the eye of the present day. The oil or fresco painted ceilings are reported to be the work of Guido Reni; they are in a somewhat neglected condition, and probably the execution of one of his scholars.



I was much interested in obtaining the sight of two Cartoons here, which are ascribed to Raphael, and described as such by Göde, in his tour through England. I was obliged, however, in this, as in other instances, to be content with having ascertained the erroneousess of the statement.

The one is a Holy Family, the principal group of which is the same as occurs in the one which Raphael painted for Francis I. In this instance the group is increased by several figures, which have swelled the size of the cartoon into the form of an oblong. The Virgin—the Saviour, who is springing towards her from the cradle, and Elizabeth, with the infant Baptist, are exact fac-similes of the Paris picture. Behind Elizabeth, stands the figure of the aged Zacharias, somewhat inclined forward; and behind the Virgin, with his whole person seen, is that of Joseph. Further behind the latter are two female figures contemplating the group, and quite in the corner is seen the profile of a man's head. Above, on the right, and hovering over the figure of Elizabeth, is an angel in a horizontal position, strewing flowers over the group. Over a high breastwork, is seen a portion of landscape. The figures are almost colossal, drawn in black chalk,

and formerly tinted, although the colouring has now almost disappeared. The drawing, upon the whole, is correct; the drapery not always well understood, and partially overpainted: otherwise this cartoon is in good preservation. It probably belonged to the period of Primaticcio, and, from the manner of treatment, appears to have been designed as a pattern for tapestry.

The second Cartoon is the composition of the "Vision of Ezekiel;" figures the size of life; from the small picture, the original of which is in the Pitti Palace. Here also the groupe is increased by a chorus of surrounding angels, not in the least corresponding with the style of Raphael—the drawing equally below mediocrity. This cartoon was also coloured, and, like the foregoing, probably intended for a pattern composition. If this is the same cartoon which Louis XIV. had executed for tapestry, his Majesty must have chosen a very inferior draughtsman.

Both these cartoons, with several pieces of tapestry worked from Raphael's Cartoons of the Acts of the Apostles, now in Hampton Court, are said to have been presented by the King of England to the Duke of Beaumont, on the return of the latter from

France. Two of them are of the same size as the cartoons; two others are narrower, and do not include the whole composition. The one where the Saviour addresses Peter—"Feed my sheep"—contains only three figures. In the death of Ananias there are some deviations from the original—his wife, Sapphira, being also represented as falling dead. These tapestries exhibit no great beauty of execution.

Three other pieces of Tapestry, with the Triumph of Cæsar, from the Mantegna Cartoons, Hampton Court, are also here.

Among the various pictures contained in Broughton Hall, several Portraits of *Van Dyck* are particularly remarkable. Two especially, one of which represents two admirals of the family of Brudenell, (now the Earls of Cardigan,) two figures of fine character, and splendid colouring. The other, the standing figures of two children of the same family; a pendant to the foregoing.

An old German picture of a Young Man, is here erroneously imputed to Albert Durer. It is, however, a very fine picture, which makes it more to be regretted that it should have suffered such extensive injuries and after-paintings.

## ALTHORP.

THE seat of the Earl of Spencer, lying at a distance of six miles from Northampton. In respect of building, it offers nothing remarkable, but contains numerous beautiful works of art, and one of the most valuable libraries in England. Of this latter, Dr. Dibdin, the librarian, has published an interesting account, entitled, "*Ædes Althorpiæ*:" 2 vols. 8vo.

What, however, more than all contributed to render Althorp the favourite resort of all the rank and literati of England, was the all-enlivening genius of the late Lady Lavinia Spencer, who, by the urbanity of her manners, and the variety of her acquirements, inspired animation and cheerfulness to all around her. I was the bearer of a note from her to the housekeeper at Althorp; but, in the meantime, the amiable writer had quitted a world of which she formed so conspicuous an ornament. The good housekeeper to whom I thus brought, as it were, a few testamentary lines, could not conceal her emo-



tion, and, in her civilities to me, shewed herself doubly eager to fulfil the injunctions of her late honoured mistress.

CATALOGUE OF THE MOST REMARKABLE PICTURES.

Portion of the Cartoon of the Murder of the Innocents; viz., the figure of the woman in the narrow compartment of tapestry, who is hurrying up the steps; tossing her arms in agony of mind, she is gazing on the scene of carnage below. This well-preserved fragment, (11 feet by  $12\frac{1}{2}$ ), is painted most powerfully in lime-water colour, on paper, and excellently understood in the drawing. The background has been overpainted, and sky added in lieu of the wall on which the figure was originally placed. Even if this fragment be not the execution of Raphael's own hand, I have still not the smallest doubt of its being a portion of the original cartoon; many fragments of which, according to Richardson, were existing in England, as I had, in many instances, the opportunity of corroborating. Erroneously is it stated, in the "*Ædes Althorpianæ*," that this fragment was a portion of that cartoon which Marc Anton engraved. In the latter,

the fleeing figure of a woman, it is true, also occurs, which, in the inclination of the upper part of the body, resembles the one before us ; but, on closer examination, no doubt can remain as to the dissimilarity of the two, of which all may be convinced who will compare the engraving by Worthington, in the above-mentioned work, with that by Marc Anton Raimondi.

Another Raphael picture is a Holy Family, painted in oils ; the original of which Raphael painted for Leonello, Signor da Meldola, and which is now in the Royal collection at Naples. It represents the Virgin sitting—her hands folded, and gazing on the infant Christ, who is reclining on her lap. St. Anna, seated by, is holding the right hand of the child, which is raised in the attitude of benediction towards the figure of St. John, kneeling in adoration before him. In the background, among buildings, is seen the aged Joseph : figures about two-thirds the size of life ; the colouring lively and transparent. Lord Spencer bought this picture of a noble family at Bologna, who produced old documents to prove the length of time it had continued in their family, where it had always been considered an original. According to this account, and

judging from the manner and colouring, it becomes very probable that this interesting picture is the same which Vasari mentions as having been painted in Bologna by Innocenza da Imola.

A fine Portrait of Cardinal Pole, by *Perino del Vaga*, (a pupil of Raphael's,) is here. He is represented with long white beard, a black cap upon his head, white robes, and with the black collar of the prelate. This, with respect to colour, powerfully-kept portrait exhibits an energy of character unaffected by the inroads of age.

*Titian.* Two fine Portraits of the Cornaros, father and son; half-length figures.

Also the Portrait of a beautiful young Woman, in morning *négligé*—her hand upon her breast.

Another represents Titian and his Mistress; he is holding a looking-glass. This and the foregoing picture, both equally ascribed to Titian, were placed at too unfavourable a height for me to decide as to their originality.

*Bronzino.* An allegorical picture. Venus embraced by Cupid,—little Loves strewing roses over them. An old man is looking inquisitively at the scene, while the figure of an old woman on the left is expressive of the most vehement anger: besides

the singularity of the composition, the treatment is both peculiar and highly mannered.

A more pleasing subject is that of *Sofonisba Angosciola*, playing on the lute—painted by herself; behind her stands an old woman.

*Guercino*. St. Luke the Evangelist painting the Virgin Mary; a large and striking picture.

Among the specimens of the German school, are three by *Holbein*. 1. A small portrait of Henry VIII., head size, of extraordinary finish. The gilt portions are painted with gold, which often occurs in Holbein's pictures.

2. Portrait of a Lady, richly attired in red velvet: the sleeves are white, ornamented with black; the cap, as well as the under garment, which has a ruff reaching up to the throat, are worked with gold, which, in this instance, is painted with yellow colour. This beautifully painted head-sized picture, including hands, is much obliterated, especially in the flesh parts.

3. Three portraits in one picture. Henry VIII.,—the Princess Mary,—and W. Somers, the court fool,—all seated at a table. Not one of this master's happiest efforts, and painted, probably, more from recollection than from life.



*Joan Mabuse.* St. Jerome; half-length; a centre figure, with two side compartments: the one on the right representing the "Salutation," in small figures; that on the left, the half-length figures of Franc. and Max. Sforza, Dukes of Milan.

*Joas van Cleeve.* His own portrait, head size, with hands, with a brown beard, and black *barét* on his head; a most excellent portrait.

*Anton. More.* 1. His own portrait; standing figure; three-quarters' length. A great dog by his side, whose head alone is visible. He is holding the animal with one hand by the collar. A black upper garment, with dark violet sleeves, fits close to his shape. A fine portrait of manly character.

2. Portrait of Philip II., King of Spain, in gold armour; half-length figure.

*F. Pourbus, Jun.* Whole-length standing figure; portrait of the Duke of Guise, surnamed *François le Balafre*; according to another version, Henry, the son of that Duke.

*Ph. Champagne.* Robert Arnaud d'Andilly; three-quarters' length; a capital portrait.

*P. P. Rubens.* Philip IV. of Spain, and his Queen. Two splendid portraits; three-quarters' length.

A Sacrifice in the Temple at Jerusalem, by Rubens, is also here—a mere sketch.

*Ant. van Dyck.* Dædalus and Icarus, half-length figures; the youthful figure of the latter exhibits great beauty of drawing and colouring.

Besides these already mentioned, many portraits by this and other masters who have flourished in England are preserved in Althorp. Also a highly interesting gallery filled with portraits of the English nobility. To describe them all would lead too far; I will only specify those which, in point of art, are the most remarkable.

*Janet.* Francis II., King of France, as Dauphin, with Mary of Scotland, his Queen; two head-sized portraits. Another portrait is that of Diana of Poitiers—a half-length, undraped figure, in a wood. These are interesting pictures, and not devoid of a certain delicacy of execution, though without any depth of expression.

*Rembrandt.* A fine portrait of his aged mother.

*Sir Joshua Reynolds.* Among the many family pictures, and those of different Englishmen of distinction, specimens of the talent of the founder of the English school—that of the Marquis of Camden, is particularly striking.

Many beautiful Landscapes are also here ; among others, a Sea-port, by *Claude* ; two by *Asselyn*, in the manner of Schwaneweldt ; a *Berghem*, &c.

Of the French school, I shall only mention a rich composition by *Poussin* : *Acis and Galatea* on the shore, with sea gods and nymphs ; *Polypheme* seated on a rock. A picture of inferior colouring.

Not more pleasing is a Crucifixion of St. Andrew, by *Le Brun*. In conclusion—a small antique painting from Pompeii, representing a *Cupid*, half-length. A lovely little figure ; its antiquity, however, is its principal attraction.

## HOLKHAM,

### THE SEAT OF THE EARLS OF LEICESTER.

THIS magnificent seat, situated in the county of Norfolk, belongs to Thos. William Coke, Esq., the rightful heir, though not bearing the title, of the Earldom of Leicester. Although merely a brick and mortar building, this is one of the finest edifices in England ; the material having been burned expressly for the purpose, and even the cornice moulded in the most beau-

tiful form. The coup d'œil presented by the entrance-hall, supported on Corinthian pillars of the finest Derbyshire spar, is magnificent beyond description. Altogether, the arrangements of the interior are on the grandest scale, and well worthy of a royal residence. The building was planned by Kent, the architect, in the beginning of the foregoing century; and to that period must the slight incongruities observable in the different portions of the architecture be ascribed. A particular description of Holkham, with ground-plan and sketches, published 1711, by Brettingham, the architect, contains every necessary detail, excepting that of the name of the architect.

A chief object of splendour here, is a large circular saloon, adorned with antique statues. Among these, a draped figure of a Venus is particularly conspicuous, somewhat resembling the Venus of Arles. Also a male figure, of most excellent workmanship.

The state rooms are, almost without exception, adorned with the most splendid pictures, of which the following are the most remarkable.



*Michael Angelo.* Small picture, in *clair-obscur*, from the Pisa Cartoon of the Soldiers Bathing. A composition which Michael Angelo painted, in connexion with Leonardo da Vinci, for the great hall in the old palace at Florence, and than which no production is more celebrated in the world of art. Vasari thus describes it:—"Michael Angelo filled this cartoon with figures, which he has represented bathing in the Arno, from the heat of the day. Suddenly a call to arms is heard, the enemy having made an assault. The soldiers, clambering out of the water on all sides, are urged on by others to the assistance of their comrades; some are buckling on their coats of mail; others, hastily snatching various weapons; and a crowd of men and horses are already immersed in the combat." Vasari then proceeds to describe the group of bathing figures in the foreground, and further relates, that Bastiano di San Gallo, surnamed Aristoteles, made a small drawing from this cartoon,—the first copy that had been taken; and that Vasari himself, in 1542, persuaded Bastiano to make a painting in *clair-obscur* from it. This picture, through the means of Monsignor Jovio, then passed into the hands of the King of France, who held it in great estimation,

and richly rewarded the artist. Vasari adds, that he was induced thus to advise his friend Bastiano, from the conviction of the perishableness of all drawings, and from the desire that some more lasting memorial of this splendid work might perpetuate it to succeeding generations.

Much as Vasari has been the object of modern censure, we are not the less indebted to him for the notices of art which his pen has preserved to us; in this instance, especially, where, without his timely foresight, (both the original cartoon and Bastiano's first drawing having disappeared,) our knowledge of this splendid composition would have been limited to a group of five figures, and one single one, as engraved by Marc Anton and August. Veneziano. In the picture at Holkham, the chief group of bathing figures, with those who are girding themselves to the fight, is still retained, which, if not a part of the original itself, may, at all events, be considered as an old copy from it. I am inclined to support the latter opinion; the drawing, especially in the extremities, being little worthy of the original, nor consistent with those praises which Vasari bestows on the work of Bastiano.

The group before us contains nineteen figures,

with the hands of a drowning man, which, in the old engravings, are represented as belonging to a figure who is clambering up the steep shores. Behind the five figures of the well-known group, is a veteran warrior, who, hastily approaching, points to the pressing danger; and behind him is a young man, calling to arms with the beat of drum, and blast of the trumpet: others, still in the act of buckling on their armour, are hastening away, looking with surprise or dismay towards the background, the scene of the opening combat. This latter portion is, however, not given here, its place being occupied by some rocks. This is an excellently-preserved picture, and covered by a thick coating of yellow varnish, which imparts a general warmth of tone. Four feet three inches wide, by two feet six inches high. L. Schiavonetti published an excellent engraving of it, in 1808.

*Raphael.* The original Cartoon to the Madonna with the Infant Saviour and St. John, called "*La belle Jardinière*," now in the Louvre. This cartoon is drawn in black chalk, heightened with white. It is much injured, and soaked with oil, which greatly disfigures it. Three feet one inch wide, by two feet two inches high.

Also the portraits of Julius II. and Leo X., with Julius di Medici, and Cardinal Rossi, after Raphael. The last-mentioned picture from the collection of Mr. Roscoe.

*Annibale Caracci.* A small and very interesting fresco picture. Polypheme seated on a rock, playing on a pipe of reeds; Galatea, with her nymphs, sailing on the sea. This delicious little *morceau* is a most masterly sample of fresco painting; in excellent preservation, and about eighteen inches square.

In the collection of old drawings, many interesting pieces by Annibale Caracci also appear. A head, in particular, a study from nature; full of life and truth.

*Ant. van Dyck.* The Duke of Richmond; a whole-length standing figure. In point of gradation of tone, and harmony of colour, this is one of the master's finest pictures, at the same time, uncommonly simple in composition.

A picture of more pretension is the large Portrait of Count Aremberg, on a horse in full gallop. This picture is much celebrated; but I must own, that the stiffness of the composition, and the coldness, almost approaching to hardness, of the colouring, did not permit of my admiring it.



*Claude Lorrain.* A large number of original pictures by this master appear in the Holkham collection; principally rich landscapes; some of the greatest beauty. It is a thousand pities that the cleaning of these pictures should have been entrusted to so unskilful a hand, not a trace of the glazings being left. By this means they have been robbed of their greatest charm, and are striking examples of how little the form and local tints of a landscape avail, when deprived of that tone of colour which may be termed, as it were, the soul of the picture. In many of these Claudes, only the under-painting remains, which has little interest beyond that of exhibiting to the eye of the artist this master's mode of execution. By this it appears, that his colours were cold, and his forms, not excepting even his clouds, very decided, and even hard. Only by repeated paintings and glazings, was Claude able to produce that exquisite airiness of tone, which forms the chief charm of his pictures. A few of the number, however, are in excellent preservation; as also some original drawings in bistre.

*Gaspard Poussin.* Many specimens of this great landscape artist are also contained in Holkham,

chief of which are well known by engravings. It is only to be lamented, that they should have so darkened with time. Those portions where the original colour has been preserved, exhibit a quality of tone admirably in unison with the arrangement and treatment of the subject, and display a freshness and decision of character which will stand their ground, even in competition with the fairy tones of Claude.

Over the fire-place, in the library, is placed an antique mosaic, of tolerable size, representing a Fight between a Lion and a Leopard; an excellently drawn group, and full of animation. This mosaic belongs to the beautiful remains of Roman art.

What principally determined me on visiting Holkham was the report of its containing a volume of architectural drawings by Raphael, the knowledge of which had reached me, even in Germany. This volume, as intimated in the envelop-sheet, had formerly belonged to Carlo Maratti. It contains thirty-five sheets,—drawings principally from antique capitals, pedestals, mutules, cornices, &c. Eighteen of them bear the impress of the same hand, being drawn with

the pen, and touched with red chalk, quite in the manner peculiar to Raphael; often with accompanying notices, indicating whether taken from antique or modern models; sometimes the place where these existed,—the latter, especially, in the second leaf, which contains capitals, pedestals, cornices, and urns, copied from various fragments in Padua. Another leaf, entirely by Raphael's hand, are sketches to grotesque work, in a semi-arch; also a landscape, and a pen-drawing from Michael Angelo's fresco of the Brazen Serpent, in the Sistine Chapel.

I should have no hesitation in pronouncing these twenty-one drawings to be the work of Raphael's own hand, of which they bear the most indubitable proofs, did not the writing, which does not exactly tally with those letters of Raphael, written 1508, to his uncle Ciarla, (which are known by repeated fac-similes,) rather stagger me. The sonnets by Raphael, accompanying some of his sketches to the *Disputa*, which I had the opportunity of investigating both in the British Museum and in the collection of the late President, belong to the same

period as these letters, and bear precisely the same character of hand. A gap of ten years, at least, having, however, intervened between the date of those letters, and that of these architectural drawings, which Raphael is acknowledged to have executed towards the latter part of his life, it is quite possible that his handwriting may have materially altered, and assumed that irregularity of character which has given rise to these surmises.

The other fourteen contain principally architectural designs, with sketches of drinking-vessels, fac-similes of old *bas-reliefs*, the arch of Titus, in a restored form, a female Torso, &c. Some of these, viz. the vessels, are by Giulio Romano; the others by an inferior, though cotemporary hand.

A farther and more copious account of this interesting volume I contemplate inserting in my Life of Raphael, accompanied by several fac-similes which the kindness of Mr. Coke enabled me to make.

Another MS., which, with respect to art, offers great interest, is a treatise written by Leonardo da Vinci, with his own hand, on the



nature, gravity, and current of water, with explanatory pen-drawings in the text; small folio, upon paper. According to Leonardo's constant method, this document is written from the right to the left, so that, to an unpractised eye, it becomes intelligible only when reflected in a glass, and even by this medium, by no means easy to decipher; the ink has also become very pale.

The title-page has the following inscription:—"Libro originale della natura, peso e moto delle acque, da Leonardo da Vinci, in tempo di Ludovico il moro, nell' condur che fece le acque del Naviglio della Martesana, dell' Adda a Milano." The name of "Giusseppe Gezzi Pittore in Roma," its former possessor, is marked out on the title-page.

Besides this original MS., Mr. Coke possesses another old copy, written in the more conventional direction, and consequently easier to decipher. It were highly desirable, that this interesting work should be perpetuated in a printed form.\*

\* A similar copy belonged to Jos. Bossi, the painter, at Milan, now in the possession of the Grand Duke of Weimar:

With the exception of these volumes, I remarked nothing else of interest, as far as regards the history of art, among the Holkham collection of manuscripts. Mr. Roscoe, in his complete catalogue, of ten large folio volumes, has fully described this collection, which contains above a thousand volumes. His intention was to have published this work, and he was desirous, as a last preliminary, of going through it with some gentleman of equal erudition, for the purpose of making every final correction and addition. The death of the venerable compiler has delayed the publication. In the mean time, however, the learned public, next to the intelligent liberality of the possessor, are in-

A second is in the Barberini Palace, No. 2229, Rome, with the following title:—"Del moto e misura dell' acqua," and was published by F. Cardinale, in Bologna, in the "Raccolta d' autori Italiani che trattano del moto dell' Acqua." It is a quarto volume, with fifty-one engravings, and contains the following nine chapters:—"1. Della sfera dell' acqua. 2. Del moto dell' acqua. 3. Del onda dell' acqua. 4. Dei ritrosi dell' acqua. 5. Dell' acqua caduta. 6. Dell' rotturi fatte dell' acqua. 7. Delle cose portate dell' acqua. 8. Dell' acqua, e delle canne. 9. Dei modi e altri ordini dell' acqua."

debted to Mr. Roscoe for rescuing this invaluable treasure from the really deplorable situation to which time and long neglect had reduced it. When Mr. Coke, the last heir of the house of Leicester, took possession of the estate, now above fifty years ago, he troubled himself little about the literary treasures contained within the walls of Holkham,—devoting all the energies of his mind, and the activity of his fine person, in the arrangement and improvement of his large estates; his leisure hours being fully occupied in the pleasures of the chase, and the convivial entertainment of his numerous guests. It was not till after the lamented death of his first wife, a circumstance which withdrew him more into the circle of his own family, and disposed him for pursuits of a graver kind, that he began to examine his hereditary stores of art and science, to which his friends had already been anxious to call his attention. To promote this, he immediately engaged the services of the gentleman who acted as superintendent of the royal collections, who commenced a regular investigation, and

not only established the reputation of his numerous and splendid pictures, but discovered, in one of the turrets of the mansion, a quantity of manuscripts, thrown together in the greatest possible confusion, which appeared to him of inestimable value. In examining one volume after the other, he remarked a number of square holes, regularly cut in the broad margins of the parchments,—a circumstance which remained inexplicable, till Mr. Coke recollected in former times having always used similar pieces of parchment at the card-table, with which, on account of their great beauty, he had desired his servants always to supply him, and thus had been himself the unconscious abettor of these mutilations. Fortunately, only the white part of the parchment being serviceable, the text itself had remained untouched.

Highly gratified at finding himself the possessor of so unexpected a treasure, Mr. Coke gladly availed himself of the assistance of Mr. Roscoe's antiquarian knowledge, in throwing further light on their value. Without more delay, it was determined to spare no effort or

expense for their arrangement and future preservation; in furtherance of which object, Mr. Roscoe annually received in Liverpool a chest full of these manuscripts, which, after undergoing his scrutiny, were secured from further injury by the costliest bindings. By this means the catalogue originated, and the entire collection was gradually arranged with that order and discrimination it so richly deserved.

Just to give an idea of the copiousness and variety of this collection, I here annex the following hasty summary. Many copies of the *Evangelies* of the thirteenth and fourteenth centuries, with miniature illustrations, and their covers richly adorned with gold leaf and precious stones. Among the Italian poets, six copies of the *Divina Commedia*,—two upon parchment of the fourteenth and four others of the fifteenth century; also, an old copy of the *Convivio*; of Petrarch's Sonnets, and *Canzoni*; the *Trionfi*, of the fifteenth century, upon paper; a collection of Italian sonnets and poetry, compiled by *Felice Feliciano*, 1462, in which the following authors occur: *Felice Feliciano*, *Joannes Noga-*



*rolus Veroneas, Joh. Nic. de Salerno, Chechino Alberti, Leonardus Justinianus Veuetus, Messer Alovise, Brochardo, D. Franciscus de Capitibus, Joh. Peregrinus Ferrariensis, Salomon Stibrous, Baldassar Fossambruno, F. de Malpighi, Malatesta Pisanous, Franc. Clem. Pisaurus, Bindo di Siena, Simone Sanese, Franc. Cagnoli, Franc. Vanozzi di Padua.* Many manuscripts contain most splendid miniature illustrations; for instance, *Les Chroniques des Comtes d'Hainault*, 2 vols. folio, on parchment; another of the Counts of Flanders, of the same period.

After spending five days beneath the hospitable roof of Holkham, I returned with my excellent friend, Mr. Callcott the artist, to Cambridge. Here we were met by his talented wife, accompanied by one of her nieces, and a couple of days were delightfully occupied in the inspection of this interesting and beautiful city.

### CAMBRIDGE.

IN comparing this city with its sister university, its great inferiority as regards the first impres-

sion of the whole immediately strikes us. What chiefly occasions this are the colleges themselves, which fall far short of the splendour which distinguishes the academical edifices of Oxford; and which being, from the superior size of the city, lost among and interspersed with smaller private houses, fail in that imposing magnificence of effect, which induced me to term Oxford a city of palaces.

Cambridge has, however, its peculiar beauties; among others, the Chapel of King's College, which is the finest specimen of English Gothic I know. In saying this, however, I am far from meaning that this building exceeds every other English church; there are, on the contrary, many which, in point of size and richness, go far beyond it. The ground plan forms a simple oblong, 316 feet long by 84 wide. The exterior is very plain: between each of the large windows rises a buttress of most unpretending character, terminating in an ornamented point. At each corner of the edifice is a small tower, also terminating in an ornamented somewhat cupola-formed spire. Engrossing the greater

part of the façade, over the small and insignificant entrance, is a large window. A similar window occupies the back of the building. It is precisely this frugality, but appropriate, distribution of ornament, combined with great purity of execution, and the beauty of the yellowish sandstone materials, which produces an harmony of external keeping seldom equalled. On entering the interior, the eye is almost overpowered with the richness, harmony, and beauty of the whole, and is never weary of examining the exquisite delicacy of the various details. One part after another, by the innate rules of beauty, seems to unfold itself to the eye; and on tracing the various proportions, from the floor to the richly-decorated ceiling, such a consistent unity of design, such a perfect understanding of the beautiful, combined at the same time with such splendour of ornament, displays itself, that even the gorgeous Chapel of Henry VII., in Westminster Abbey, yields to it in point of real beauty. The roof, especially, which is thrown in a flat Gothic arch, displays a splendid specimen of groining work. The arrange-

ment also of the pilaster columns in the choir, which, instead of being buried as it were behind the stalls, spring at a certain height from the mutules, is both judicious and pleasing.

The honour of having planned this church is given to the architect *Cloos*. He was father to Nicholas Cloos, who was nominated by Henry VI., in 1433, to one of the first fellowships of this college, and afterwards became Bishop of Lichfield. In the father, the king placed such unlimited confidence, that he appointed him superintendent of all the royal colleges. He it was who planned King's College, and hence it is, that he is supposed to have had a hand in the erection of this chapel, which was finished under Henry VII., and owes its internal decorations, especially its splendid painted-glass windows, to Henry VIII.

Corpus Christi College contains, however, the two finest windows in Cambridge; they belong to the Netherlandish school, and were brought, by a Dutch merchant of the name of Hampp, to Norwich, whence they were purchased by this college. They represent various subjects from the

life of our Saviour, and are splendid in general effect.

The church of the Holy Sepulchre is the oldest in Cambridge, and dates its origin as far back as the ninth or tenth century. It is in the form of a rotunda, encircled with massive pillars, similar to those, supposed to be coeval with the time of Charlemagne, in the most ancient part of Strasburg Cathedral. In point of arrangement, this building resembles the old circular St. Stephen's Church at Rome.

In the Chapel of Trinity College a marble statue of Newton, by *Roubillac*, particularly attracted me. The sculptor, seemingly inspired by his subject, has produced a work which rises far superior to his own general manner and the usual taste of the period. Peace and purity of mind are depicted in the noble regular features of the philosopher, who, with his eyes directed towards Heaven, and the prisma in his hand, seems to intimate the studies which occupied him here below.

A monument by *Flaxman* in this chapel is also a fine piece ;—particularly graceful are the three



female figures in *haut-relief*, which, entwined in a semi-circular form, appear to be soaring towards heaven.

### THE FITZWILLIAM MUSEUM.

THIS important *depôt* of art was founded by the nobleman whose title it bears. Besides a fine collection of paintings and drawings, it contains seven thousand volumes, including the rarest books and works of splendour, with 520 fol. vols. of engravings; also a most valuable collection of music,—excepting the royal collection, the finest in England. Among these, I remarked several manuscripts in Handel's own writing, with the different parts to the opera of Rinaldo.

In the library I saw a copy of the work upon the Seven Sacraments, which Henry VIII. levelled against Luther, and sent to Leo X.; printed in 1521. This curious document was presented to the Museum by the Messrs. Woodburn.

The following are the pictures of most note:—

*Titian.* Philip II., sitting with his Mistress, the Princess of Eboli, and playing the guitar; a celebrated picture, of voluptuous character, and with

great charm of colouring. From the Orleans collection. There is an old copy of it in Holkham.

*Palma il Vecchio.* Venus and Cupid; a fine picture, in this artist's early manner.

*Paul Veronese.* Mercury with his caduceus, transforming Aglauros into a stone, for her jealousy of her sister Herse; of a fine silvery tone, and inscribed with his name,—a circumstance of rare occurrence with this master.

*Annibal Caracci.* St. Rock with an Angel; a fine picture,—from the Orleans gallery.

*H. Holbein.* Whole-length standing figure of Sir William Fitzwilliam, Earl of Southampton, and Lord High Admiral of England; a picture of great severity of character; somewhat hard and dry in execution; the shadows a deep brown.

*Rembrandt.* A Dutch Officer in armour, with a red dress. One of his early pictures; of great power, but failing in tenderness of tones.

*Gerard Dow.* The Schoolmaster with his Pupils; replete with truth; one of his finest works.

*Joh. Both.* A large and beautiful Landscape;—a waterfall, with a view of the Tiber, and Mount Soracte in the background. Figures and cattle by *Andreas Both.*

*Sim. van Vlieger.* A fine agitated sea, with a Dutch port.

*Gaspard Poussin.* A fine Italian Landscape, with figures.

In the University library upwards of ten thousand vols. are contained, including two thousand of manuscripts.

Among the most remarkable of the latter are the four *Evangelies*, in the Greek and Latin tongues, of the greatest antiquity. This MS. was brought from the Convent of St. Irenæus, in Lyons, by Thomas Beza, who presented it to the University in 1581.

Also a MS. called the *Wonders of the Creation*: more properly speaking, a work upon Natural History, of the year 1388; with many plates, partly true, partly fanciful.

Many fine miniatures, bearing the name of *Guilio Glovio*, but belonging to the old Netherlandish school.

Also, a small and interesting collection of plaster-of-Paris masks, kept under glass cases; one of *Charles XII.* of Sweden, taken from his face a few hours after death, with

the impression of the bullet distinctly seen on the right temple. There is an expression of contempt about the mouth, otherwise this cast resembles the usual portraits of this monarch. The masks of Sir Isaac Newton—of Pitt—Fox—Percival, &c., are here also.

In Trinity College library many interesting MSS. are preserved—one in particular, the book of Revelations, with illustrations, of the thirteenth century, remarkable for a depth of expression, both in the positions and in the heads, which, considering the rudeness of the period, is quite unprecedented. In every other instance, all the illuminated works I have yet seen of the thirteenth century are devoid of any thing like expression. Here the subject appears to have lent inspiration, and the artist, both in execution and expression, to have stepped beyond his epoch. The other interesting sights of Cambridge I pass over in silence, well knowing that every traveller may find ample information in the regular guide books.

On my return to London, I spent several months longer in the alternate toils of business,

and the agreeable recreation which the society of many excellent families afforded me. Among these I dwell with grateful memory on the name of Callcott—the family of the celebrated artist, resident at Kensington, whose friendly interest was as beneficial, as their society was instructive to my plans. Mrs. Calcott, better known by the name of Maria Graham, (her maiden name was Dundas) is the authoress of many highly-esteemed works. The narratives of her travels, both in the East and West Indies, in the latter of which, especially, she gives some interesting and novel information on the old monuments of that country, are works as duly appreciated in England as in Germany. She has also published a life of Nic. Poussin. To her kindness I am indebted for the two following communications, which, as having relation to the history of art, I here annex.

Among the MS. abandoned in the public library at Prague, are two in which the names of the artists are given. The one, a Dictionary of the Bohemian language, belonging to the early part of the twelfth century, illustrated



with ornamented ciphers;—a P, for instance, containing the Virgin and Child, two monks kneeling beneath (the publisher and painter of the book), holding scrolls in their hands with *Ora pro Scriptore Vaccerado*, on the one, and *Ora pro illuminatore Mirozlas MCII.* on the other. In the letter M, of the same MS., is a hanging figure of Judas Iscariot. The outlines are drawn in black and red, and in better taste than is usually found in the works of that barbarous period.

The other Manuscript is a Bohemian Bible, with illuminated margins and letters heading the chapters. Here, small and very spiritedly-drawn figures often occur—centaurs in combat, and figures entwined in the strangest positions. Some of these figures are very noble, and in the fine style of the sculptures of the thirteenth century. The figure of a man in a long, finely draped robe, is very remarkable: he is holding a roll, with the inscription “*Bohusse Lutomé pinxe, anno MCLVIII.*” This bible formerly belonged to an Hungarian king.

CATALOGUE OF THE COLLECTIONS OF ART BE-  
 LONGING TO DIFFERENT COUNTRY SEATS IN  
 ENGLAND.

IN order to facilitate all further inquiry which the reader may be disposed to make concerning those collections of art which are dispersed among the country seats in England, I here annex a list of the names of the chief places where they are to be found. In this respect I have drawn much information from J. P. Neale's "Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland, and Ireland;" a work which is generally known. The first series embraces a period from 1818 to 1824, and contains six volumes; since then, a second series has begun to appear. To the view of each seat is annexed a page of description. The different collections of art are generally merely mentioned as such; but in galleries of distinguished importance the *chef d'œuvres* are specified by name. No great reliance, however, can be placed upon this authority, the opinion of the

possessor having in most cases been followed. Several excellent collections are also entirely omitted. I have therefore endeavoured to correct and complete the annexed accounts by borrowing from the following works: "Spiker's Travels through England, Wales, and Scotland, in the year 1818;" and "Henry Meidinger's Journeys through Great Britain and Ireland, 1828."

The different counties here follow in alphabetical order.

#### BEDFORDSHIRE.

AMPTHILL, the seat of Lord Holland, a small but choice collection.

LUTON HOO PARK.—This magnificent seat of the Marquis of Bute; with a fine collection of pictures. The catalogue contains the names of the most celebrated masters, but such information cannot always be quoted.

WOBURN ABBEY, the seat of the Duke of Bedford, containing a first-rate collection of antique marbles. For further information, see "Outline Engravings and Description of the

Woburn Abbey Marbles, 1822," great folio. This collection is also mentioned in the "Kunst Blatt" for May 24th, 1824.

### BUCKINGHAMSHIRE.

BULSTRODE, near Uxbridge, the seat of the Duke of Portland. A small but choice collection of paintings.

STOWE, the magnificent seat of the Duke of Buckingham, containing the richest collection of engravings in England. The library, with its rich treasure of MS., is of the highest interest and value. Also some excellent paintings, for which see "Description of Stowe," published at Buckingham, by Seely, in 4to., with engravings.

### CESHIRE.

MARBURY HALL, near Northwich, the seat of Smith Barry, Esq. The collection of antique sculptures here is very superior.

The colossal statue of Jupiter is supposed to be an imitation from Phidias' statue of Zeus.

A statue, which was found in 1770 near Ostia,

is here termed the God of Plenty ; Spiker pronounces it to be one of the consular statues.

The statue of some empress is here restored into a Ceres; and the title of Alexander the Great has been bestowed upon one of the Athletæ.

Besides the busts of several emperors, this collection contains a very interesting vase, representing the mysterious introduction of Adonis to Venus.

Among the 325 pictures, some capital sketches by *Rubens*, and several drawings, views in Ireland, by *Roberts*, are particularly remarkable.

A cartoon in black chalk, of feeble execution, is here ascribed to *Raphael*. It represents Silenus carried by Fawns and Nymphs.—See a “ Catalogue of Paintings, Statues, Busts, &c., at Marbury Hall : London, 1814 ;” 4to., 20 pages.

#### CUMBERLAND.

CORBY CASTLE, belonging to Henry Howard, Esq., contains a good collection.

#### DERBYSHIRE.

CHATSWORTH, the magnificent seat of the Duke of Devonshire, already mentioned.



KEDDLESTON HALL, the seat of the Earl of Scarsdale, has been already described.

ELVASTON HALL, seat of the Earl of Harrington. The portraits are here particularly interesting.

BARRONHILL, seat of Mrs. Whyte. In this collection, there is a small picture, by *Raphael*,—the Dead Body of the Saviour reposing on the Virgin's lap; from the Orleans gallery. Also a remarkably beautiful landscape, in the tints of evening, by *Van der Neer*; large trees growing by the side of a canal, which loses itself in the perspective of the distance.

OKOMORE, a seat belonging to the family of the same name. A large picture of a Holy Family, ascribed to *Raphael*, is here preserved: the infant Jesus, on the Virgin's lap, is stretching out both hands to reach a bird, which the little St. John is holding. On the left of the Virgin is Elizabeth, kneeling; the cradle is in the foreground. A rich landscape, with ruins, occupies the background, in which Joseph is standing, partly uncovered. The colouring of this painting is very forcible,—similar to that of the Holy Family at Naples.

During the rebellion in Charles I.'s reign, the above-mentioned picture was concealed under the floor of one of the rooms of this house, where it was discovered by the proprietor. Napoleon is said to have offered a considerable sum for it, but in vain. For this information I am indebted to the artist, M. F. Flor, of Hamburgh. In London, the originality of this picture has been very much questioned by connoisseurs. In all probability it is the same mentioned by the "English Connoisseur," of the year 1766.

#### DORSETSHIRE.

KINGSTON HALL, seat of Henry Bankes, Esq. Here are several fine Spanish paintings.

MILTON ABBEY, seat of Lady Caroline Damer. In this collection are several excellent portraits.

#### DURHAM.

LUMLEY CASTLE, seat of the Earl of Scarborough; containing many interesting old family portraits.

#### ESSEX.

AUDLEY END, near Saffron Walden; the magnificent seat of Lord Braybrooke, with a fine gallery of pictures.

ROLLS PARK, seat of Admiral Sir Eliab Harvey, M.P. This collection consists chiefly of portraits and Flemish paintings.

WANSTEAD GROVE, seat of the Hon. Anne Rushout. This collection contains several pictures by *Angelica Kaufmann*.

#### GLOUCESTERSHIRE.

BADMINTON HOUSE, 16 miles from Bristol; seat of the Duke of Beaufort, with a gallery of paintings and antique marbles.

BARNSELY PARK, seat of Jas. Musgrove, Esq. Here are several excellent pictures.

BERKELEY CASTLE, seat of Lord Segrave. The gallery consists entirely of historical portraits.

BLAISE CASTLE, seat of J. Scandrett Harford, Esq., contains several good pictures.

KING'S WESTON PARK, seat of Lord de Clifford; with a pleasing collection of pictures.

#### HAMPSHIRE.

APPULDURCOMBE HOUSE, in the Isle of Wight, seat of Henry Pelham, Esq., formerly in the

possession of Sir R. Worsley. The catalogue of the works of art collected by the latter during his travels, is to be found in the "Museum Worsleyanum, or a Collection of antique Basso-relievos, Bustos, Statues, and Gems, with Views of places in the Levant, taken on the spot, in the years 1785, 1786, and 1787. London, 1794." 2 vols. fol., with several engravings.

#### HERTFORDSHIRE.

PANSHANGER, seat of Lord Cowper, has been already described.

GORHAMBURY, near St. Albans, the seat of the Earl of Verulam. Many portraits by *Holbein* and *Sir Godfrey Kneller*, are in this collection.

OAKLY PARK, near Bromfield, the seat of Lady Clive. A large picture, by *Weenix*, here is particularly remarkable.

#### HUNTINGDONSHIRE.

HINCHINBROOKE HOUSE, the seat of the Earl of Sandwich. The portraits of the old English aristocracy in this collection are extremely interesting.

## KENT.

COBHAM HALL, seat of the Earl of Darnley. This rich collection contains thirteen pictures from the Orleans gallery.

KNOWLE, by Seven Oaks, the seat of the Duke of Dorset, built in the old English style.

Among the antique statues in this mansion is a fine standing figure of Demosthenes, with a roll in his hand; the drapery is excellent. It was found in Campania.—See the last edition by Winckelman, VI. 2. page 225.—The picture gallery contains an oval portrait of the Earl of Surrey, by *Holbein*. The following are also remarkable:—one *Titian*, two *Teniers*, two *Wouvermanns*, &c. Copies of Raphael's Seven Cartoons are also here.

LEE PRIORY, seat of T. B. Brydges Barrett. Among the pictures belonging to the German school are several by *Joh. Mabuse* and *Hans Holbein*.

MEREWORTH CASTLE, seat of Lord de Spencer,—with a numerous collection.

REDLEAF, seat of W. Wells, Esq.; one of



the richest and most choice collections of the Dutch masters.

*Rembrandt's* beautiful portrait of his wife is here ; two pictures by *Jan Steen*, one of which is his celebrated "Dance," or "Wedding;" two by *Paul Potter* ; a splendid *Terburgh* ; several by *Metzer*, *D. Teniers*, *Ostade*, and *Wouvermann* ; all of the finest quality. Landscapes, by *Claude Lorrain*, *Hobbema*, *Ruisdael*, &c. The beautiful painting, by *Murillo*, of St. Thomas distributing Alms to the Poor, is also here ; likewise a small picture of the Coronation of the Virgin, by *Guido Reni*, with many others. A collection of modern English artists is well worthy of attention.

#### LANCASHIRE.

INCE HALL, near Liverpool, seat of C. Blundell, Esq., possessing a beautiful collection of antique marbles ; among which the following are the most remarkable :—

The youthful figure of a god.

A colossal mask of Jupiter.

The Torso of a small Venus, from the collection belonging to Baron von Stosch.

A Priestess, in the ancient Grecian style.

A head of Jupiter Ammon.

A sitting Philosopher, supposed to be Demosthenes; from Lord Cawdor's collection.

Two *bas-reliefs*, one representing the Birth of Hercules, and the other, the Four Winds.

The Statue of Psyche:—one of *Canova's* first pieces.

Two works descriptive of this collection have been privately printed, which, being only attainable through the proprietor, are not generally to be met with.

1. "An Account of the Statues, Busts, and other ancient Marbles and Paintings at Ince, collected by C. Blundell, Esq." Liverpool, 1803.

2. "Engravings and Etchings of the principal Statues, Busts, Bas-reliefs, &c. in the Collection of C. Blundell, Esq., at Ince." 1809: two volumes, in folio.

C. F. Dallaway, in his work, "Statuary and Sculpture among the Ancients, with some Account of Specimens preserved in England,"—London, 1816, 8vo, illustrated with 28 prints,—

gives an almost romantic, but truly English description of the rise of this collection.

#### LEICESTERSHIRE.

DONINGTON HALL, seat of the Marquis of Hastings. In this collection are some remarkably fine Dutch paintings, and several good portraits.

#### LINCOLNSHIRE.

BELVOIR CASTLE, seat of the Duke of Rutland, with several good paintings.

BURGHLEY HOUSE, near Stamford, seat of the Marquis of Exeter. The painted ceilings are by *Verres*. This collection contains a celebrated Picture by *Carlo Dolce*; also several small Portraits by *Holbein*; one of Luther, by *Lucas Cranach*; and the Portrait of a Man and Woman, by *Rembrandt*.

#### MIDDLESEX.

SION HOUSE, near Isleworth, on the Thames, the seat of the Duke of Northumberland; with a rich collection of paintings and antique sculptures.

## NORFOLK.

HOLKHAM, seat of Thomas William Coke, Esq., descendant of the ancient family of the Earls of Leicester, has been already mentioned.<sup>4</sup>

HOUGHTON HALL, near Fakenham, seat of the Marquis of Cholmondeley, has several interesting paintings. This mansion once boasted the celebrated Houghton collection, which now forms the chief attraction of the Hermitage, St. Petersburg.

LANGLEY PARK, seat of Sir Thomas Beauchamp Proctor, Bart., with a gallery of pictures.

HONINGHAM HALL, seat of Lord Bayning. In a small parsonage-house, about two miles from the Hall, are contained five splendid *Van Dycks*, belonging to this family.

NARFORD HALL, seat of Andrew Fountain, Esq. Beside several good pictures and other curiosities, an interesting collection of Majolicas, from the Urbino Manufactory, is here; which were chiefly purloined from Loretto, by the French. Also some curious French enamels upon copper, from the year 1540 to 1580.

## NORTHAMPTONSHIRE.

ALTHORP, the seat of Earl Spencer, has been already described.

AYNHO, the seat of W. Ralph Cartwright, Esq., M. P., with a good collection of pictures.

BROUGHTON HOUSE, seat of the Duke of Buccleugh, has been already described.

GLENDON HALL, seat of John Booth, Esq., with a beautiful collection of paintings.

KELMARSH HALL, seat of W. Hanbury, Esq., with a collection of pictures.

SULBY, seat of George Payne, Esq., contains a small but very choice collection of Flemish pictures.

## NOTTINGHAMSHIRE.

CLUMBER PARK, seat of the Duke of Newcastle, has a collection of antique sculptures, and many excellent pictures, particularly some by *Van Dyck*.

WORKSOP MANOR, near Mansfield, seat of the Duke of Norfolk, possesses a fine collection of pictures.



## OXFORDSHIRE.

BLENHEIM, the seat of the Duke of Marlborough, has been already described.

DITCHLEY HALL, seat of Viscount Dillon, containing many superior portraits and busts.

NUNEHAM COURTENAY, seat of the Earl of Harcourt. This fine collection possesses specimens of every school, with many interesting portraits. The "Oxford Guide" gives a catalogue of them.

## RUTLANDSHIRE.

BURLEY HOUSE, seat of the Marquis of Exeter, containing a fine collection of portraits.

## SHROPSHIRE.

ATTINGHAM HOUSE, seat of Lord Berwick. The fine collection of works of art formerly contained in this mansion are now chiefly dispersed.

LONG CASTLE, seat of George Durant, Esq., with a rich collection of paintings.

SUNDORE CASTLE, seat of Mrs. Corbet; a beautiful collection of pictures.

## SOMERSETSHIRE.

LEIGH COURT, seat of J. P. Miles, Esq., has been mentioned already.

HINTON ST. GEORGE, seat of the Earl of Poulett; a remarkably fine collection of pictures.

## STAFFORDSHIRE.

ALTON TOWER, near Ashbourne, seat of the Earl of Shrewsbury. This magnificent residence, built in a simple Gothic style, is situated in a wild and romantic country. Besides an armoury, above eighty feet long, with fifty knights in armour, and various other interesting relics, this mansion contains a splendid collection of pictures, most of which were purchased by the Earl, during his stay at Rome, of Madame Lætitia Buonaparte. For the following list of the principal pictures I am indebted to the valuable communication of Mr. F. Flor :—

*Raphael.* A kneeling Madonna; a single figure, rather smaller than life, executed in the manner of the “*Madonna del Cardellino.*” The

head and hands are fine, but the short space between the neck and the shoulders gives the figure an awkward appearance. Also a slight Sketch of the Head of Pope Julius II.

*Leonardo da Vinci.* A small Madonna picture; the Virgin holding the Child on her lap, who is endeavouring to reach a pink. In the landscape in the background the Lake of Como is visible. The dress of the Virgin is black, with a yellow mantle.

*Fra Bartolomeo.* A lovely Madonna; half-length figure, with the Infant Jesus standing at her side. She is gazing with tenderness on the young Baptist beneath. This picture has a fine glow of colour, and much freedom of handling.

*Correggio.* Sketch, in oils, for one of the Angels in the picture of St. Sebastian, in the Dresden Gallery, a quarter the size of life.

*Titian.* The Prodigal Son; a large picture, twelve feet by five. The figures in this composition have a striking resemblance to those of the same subject in the Borghese Palace at Rome; the father and son, as also the figure of the stout man, are perfect fac-similes.

*Giorgione.* A splendidly coloured picture. The Virgin is seated in a landscape, looking up at Elizabeth, who is standing at her side; on the left is a sleeping figure of Joseph, and the infant Saviour is playing on the ground with St. John; one quarter the size of life.

*Paolo Veronese.* Sketch for the Marriage of Cana.

*Brougino.* A beautiful Female Portrait.

*Guido Reni.* A Magdalen, resembling that in the Sciara Gallery at Rome, but with greater power of tone; also a second picture, of a Page with the Head of John the Baptist; and a third, of Hagar and Ishmael with the Angel in the Desert; half-length figures.

*Guerchino.* A Magdalen; a remarkably fine picture; also, one of John the Baptist.

*Alonzo Cana.* The Virgin presenting the Infant Jesus to St. Francis; a painting of extraordinary truth and beauty of colouring.

*Velasques.* Portrait of Philip V. in armour, with a Lion at his feet. The flesh tints very transparent and melting.

*Wouvermann.* Two admirable large pictures, especially that of the Hunt.

*Van der Neer.* A beautiful Moonlight Landscape.

*Louis David.* Belisarius.

*Joh. van Eyck.* A small picture with wings; the Virgin and Child in the centre; the latter in a dark green dress. A St. Agnes occupies the right wing; St. John, the left.

*Memling.* The Virgin, with the Child in her arms, standing in a room; before her kneels a man, (probably the *Donataire*,) in a grey fur jacket; St. Jerome is standing behind.

The Earl purchased the two last-mentioned pictures of Mr. Campe, of Nurnberg.

BLITHFIELD HOUSE, seat of Lord W. Bagot;  
a collection of pictures.

MAPLE HAYES, seat of John Atkinson, Esq.;  
a collection of pictures.

#### SUFFOLK.

EUSTON HALL, seat of the Duke of Grafton.  
Here are several interesting portraits.

#### SUSSEX.

ASHBURNHAM PLACE, seat of the Earl of Ashburnham; a collection of pictures,



COWDRY HOUSE, twelve miles north of Chichester, the seat of Lord Montague, once containing a valuable collection of pictures; but, at the unfortunate destruction of the Hall, by fire, in 1793, most of them fell a sacrifice. (Lord Montague was, at the same time, drowned in the Rhine, at the Falls of Schaffhausen.)

PETWORTH HOUSE, seat of the Earl of Egremont; a fine collection of pictures and statues.

#### WALES.

HAFOD, near Aberystwith, seat of the late Thos. Jones, Esq. Besides many beautiful busts, by *Nollekens* and *Chantry*, *Hogarth's* celebrated picture of Southwark Fair is here.

WALCOT HALL, near Montgomery, seat of Earl Powis; a collection of pictures.

GYNNE, in Flintshire, seat of — Douglas, Esq.; a fine collection.

#### WARWICKSHIRE.

WARWICK CASTLE, the ancient residence of the Earls of Warwick. The following are the most distinguished pictures in this rich collection:—

*Rubens.* Portrait of Ignatius Loyola; whole-length figure, of astonishing life and grandeur of character. Portrait of Thomas, Earl of Arundel; half-length figure. Portrait of Rubens' Wife; also one of Snyders' Wife. Two very characteristic Heads of Monks singing Psalms together, from a music-book. A Group of Dancing Children. Two Lions, probably studies from nature, for the picture of "Daniel in the Lions' Den;" which latter is now in the possession of the Duke of Hamilton, at Hamilton House, in Scotland. Beside these already mentioned, several other pictures by this master are here.

*Ant. van Dyck.* Portrait of Macchiavelli, from one by Titian. Portrait of the Earl of Stafford. An exquisite Portrait of the Countess of Warwick; also, one of Lady Brooke; of Davila, the historian; of Oliver Cromwell, whole-length figure; and many others.

*Rembrandt.* A Knight in full Armour, with a lance in his right hand; replete with life and truth. Portrait of a Dutch Burgomaster, a picture of extraordinary effect.

Portrait of Joanna of Aragon; said to be a

duplicate of the original, by Raphael, in the Louvre. Goede's description, however, (Vide p. 285,) does not entirely substantiate this opinion.

*Holbein.* Several good portraits.

Among the Dutch masters, one by *Gerard Dow*, of Rembrandt's Mother, is very remarkable. The Interior, also, of a Guard-room, by *D. Teniers*, is quite a chef-d'œuvre.

*H. de Lorme* (1645). A fine effect of the Interior of a Church.

Among the landscapes, two pictures by *Salvator Rosa* are the most worthy of note; also, a large *Canaletti*, representing the St. Mark's Place, at Venice.

In a summer-house stands the beautiful large Vase, of white marble, which was found at the Villa Hadriana, in 1771. The wreath of vine-leaves and tendrils encircling it, with the heads of fawns and satyrs, is masterly executed. The handles are most curiously linked in each other.

BERKSWELL HALL, seat of Sir J. E. Eardley Wilmot, Bart. M.P.; a small but choice collection of pictures. Among them is a *Canaletti*,

of great interest, being a View of London, taken on the river; comprising old Somerset House, and the old London Bridge with the houses upon it; painted by this artist during his sojourn in England. A fine picture; the difference of atmosphere between this and his usual clear Italian skies is characteristically given.\*

#### WESTMORELAND.

HOLKER HALL, seat of Lord Cavendish, with a small collection of pictures.

#### WILTSHIRE.

BOWOOD, belonging to the Marquis of Lansdowne, and WILTON HOUSE, the seat of the Earl of Pembroke, have been already described.

LONGLEAT, near Warminster, seat of the Marquis of Bath, containing many portraits of England's celebrated historical characters of the sixteenth and seventeenth centuries.

WARDOUR CASTLE, near Salisbury, seat of

\* A second *Canaletti*, of the Doge's Palace, Venice, an excellent picture, has lately passed from Sir J. E. Wilmot's possession, into the collection of D. Gaskill, M.P.—Translator.

Lord Arundel of Wardour, containing a rich collection of pictures.\*

The altar-piece in the chapel, with the Descent from the Cross, is by *Rubens*. Also four pictures; subjects from the life of our Saviour; and the fine Portrait of Hugo Grotius.

*Titian*. The Infant Jesus asleep upon the Cross; a most splendidly coloured piece. The same may be said of *Murillo's* picture of Joseph relating his Dream to his Brethren.

The largest picture undoubtedly ever painted by *Gerard Dow* is also in this collection; it is six feet wide and four feet high, and represents Tobias returning Home, and restoring his Father to Sight.

Among the landscapes, four by *Schwaneweldt*, three by *Jos. Vernet*, and a large picture by

\* The most interesting picture in this collection is one by *Spagnoletto*,—the Body of our Saviour, with the weeping figures of the Virgin, Mary Magdalen, and St. John; two cherubs are hovering above;—an original repetition of the altar-piece in the Tesoro of the Carmelite Church upon St. Elmo, at Naples, which is acknowledged as one of the finest pieces by this master.



*Teniers*, of a Forest with Robbers, are the most remarkable.

CORSHAM HOUSE, near Bath, belonging to the Methuen family. A fine collection, containing several first-rate pictures of the Flemish school.

*Joh. van Eyck.* The Virgin, dressed in a blue mantle, is seated in the centre, with the Child on her lap; St. Anne standing on the right, and St. Katherine on the left; this latter is regally attired in a splendid flowing robe; Joseph stands behind the Virgin, viewing the group: two feet five inches wide, by three feet five inches high. Spiker, in his tour, speaks with the greatest enthusiasm of this picture, calling it the star of the collection, and saying he hardly knew how to quit it.

*Joh. Mabuse.* Portrait of Margaret, mother of Henry VII.

*H. Holbein.* Portrait of Sir Bryan Tuke, treasurer to Henry VIII.

*Adam Elzheimer.* The Shipwreck of the Apostle Paul; a charming little picture, eight inches and a half wide, by six inches and a half high. Also the Death of Procris.

*P. P. Rubens and Snyders.* A Hunting Party, consisting of Rubens, his wife, and another figure, in Spanish costume; all on horseback, and surrounded by dogs;—a picture replete with life and character.

*Ant. van Dyck.* 1. The Massacre of the Innocents, by some ascribed to Rubens.

2. The Madonna in the Clouds, with five Saints.

3. A sketch of St. Augustin in a Trance, from the picture in Antwerp.

4. Portrait of the Countess of Bedford; half-length figure.

5. Portrait of James Stuart, Duke of Richmond, with a dog.

*Titian.* Portrait of Fernando Cortez, the Conqueror of Mexico, head size, engraved by Vertue, in 1774; Mary Magdalen, with a Death's Head: and a large picture representing "Christian Virtue."

*Giorgione.* A Soothsayer.

*Tintoretto.* A small picture of the Last Supper; also a Portrait of Vesalius, the anatomist.

*Claude Lorrain.* Two landscapes: Morning, and Evening. The former has been engraved by Peak for Boydell's work, and the latter by Byrne.

*Sir Joshua Reynolds.* Mr. and Mrs. Methuen; the parents of the present proprietor.

*Th. Gainsborough.* Portrait of Paul Methuen, Esq., in Spanish costume.

Further information concerning this collection is to be found in John Britton's "Historical Account of Corsham House, in Wiltshire; with a Catalogue of the celebrated Collection of Pictures." London, 1806. 8vo, with two plates.

STOURHEAD HOUSE, seat of Sir R. Colt Hoare, Bart, with a fine collection.

STRATTON, the seat of Sir Thomas Baring, has been already mentioned, as also LONGFORD CASTLE, seat of the Earl of Radnor.

#### WORCESTERSHIRE.

MIDDLEHILL, seat of Sir Thomas Phillipps, Bart, containing many good pictures, and the celebrated collection of MSS. to the amount of 4,000 volumes.

WENTWORTH CASTLE, seat of F. V. Wentworth, Esq.; a collection of pictures.

### YORKSHIRE.

CASTLE HOWARD, the magnificent seat of the Earl of Carlisle; a rich collection of paintings and antique sculpture. Among the former are several from the Orleans Gallery; for instance, the famous *Annibale Caracci*, of the Marys lamenting over the dead Body of our Saviour. This is the star of the collection.

DENTON HALL, seat of Sir Charles Ibbetson, Bart.; a collection of pictures.

HAREWOOD HOUSE, seat of the Earl of Harewood; a valuable collection of pictures.

NEWBY HALL, near Ripon, seat of Lord Grantham; containing one of the finest collections of antique marbles in the kingdom.

NOSTELL PRIORY, seat of Charles Winn, Esq. Beside the many excellent Flemish paintings, here is the well-known picture of the family of Thos. Moore, which is usually ascribed to *Holbein*; it is, however, evidently the work of

another hand, and was compiled from his different single portraits.

SPROTBOROUGH HALL, seat of Sir Joseph Copley, Bart. An interesting collection of Italian paintings.

TEMPLE NEWSOME, seat of the Marquis of Hertford. A collection of pictures.

WENTWORTH HOUSE, near Rotherham, seat of the Earl of Fitzwilliam. Many specimens of antique and modern sculpture are dispersed in the splendid suite of apartments; also an excellent collection of pictures, especially of the Dutch school.

---

CATALOGUE OF THE PRINCIPAL DRAWINGS IN  
THE BRITISH MUSEUM.

THESE drawings, which formerly existed in two separate collections, now form two sets of nine volumes each; the one bequeathed by Richard Payne Knight, Esq.; the other by the Rev. Mor-daunt Cratcherode. The former bequest consists chiefly of Italian sketches; the latter, of the Flemish masters. It is to be regretted that the original pos-



sessors should not have displayed more judgment in their selection ; for we find many worthless drawings intermingled with the most valuable and exquisite productions. To obviate this error in some degree, the most important have been selected, and form the first volume of each division.

### FLORENTINE SCHOOL.

AMONG the many drawings by the old Florentine masters, we here meet with two of great interest ; the one attributed to *Giotto*, the other to *Dello*, the real authors of which I am unable to name. The first represents, on the left, two men with caps and long robes ; with three women on the right, executed with the pen, and slightly washed with Indian ink.

The second, attributed to *Dello*, is the standing figure of an Archer, on red paper ; the lights heightened with white.

A third drawing is incorrectly designated with the name of *Angelo Gaddi* ; judging from its firm, scientific outline, as well as from the judicious distribution of light and shadow, I should pronounce it to be a *Masaccio*. It represents the head of an

elderly man, inclined towards the right, and seen in profile, with a cap on; on reddish paper, with red and white chalk.

Another drawing, on the other hand, attributed to *Masaccio*, struck me as corresponding much more with the style of one by *Andrea del Castagno*. The former contains two figures, the one standing in drapery: the other, sitting and naked; evidently a study from nature; on reddish paper. On the reverse side, is another study of a standing figure, of a young man, reading. The same model, sitting in armour, occurs again; on blueish paper, with black chalk, and touched with white.

The other drawing consists of three men, all greatly resembling each other; the one dressed in a short cloak, the two others in long ones. On the reverse side is a man sitting, and a naked figure; evidently a study for a St. Sebastian. In black chalk, with broad effective strokes, upon blue paper.

*Fra Angelico da Fiesole*. A youthful saint, in the costume of that period, with long hanging sleeves; supporting himself with both hands upon his sword. He is standing in a richly-ornamented tabernacle, of Italian architecture, with a gable in the Gothic style; drawn in Indian ink, with the pen, upon white paper.

The Head of Mary Magdalen, with flowing hair, and a white kerchief bound round; her folded hands, with a portion of a crucifix, are slightly expressed. This drawing is attributed to *Antonello da Messina*; but bearing, as it does so peculiarly, the character of the ancient Flemish style, I rather conceive it to be the production of some German pupil of *Van Eyck*. Most delicately drawn with silver pencil, upon white paper; the face slightly tinted with red.

*Ant. Pallajuolo.* One of the Dioskuri on Monte Cavallo, with a horse; exquisitely drawn with the pen, with fine perpendicular strokes; upon blueish paper, slightly shaded, and heightened with white.

*Fra Filippo Lippi.* Two studies of Female Hands; the one with part of a sleeve; touched most tenderly, upon reddish tinted paper, with black chalk, and heightened with white.

*Filippino Lippi.* A Female Figure, with fluttering drapery. In her right hand, which is raised, she holds a wreath; the left is placed upon her side. With the pen, slightly but cleverly sketched.

*Sandro Botticello.* A very interesting allegorical composition, which is here attributed to Mantegna. In the right hand corner is the inscription, "Virtus combusta." Upon a globe, which is supported by

Syrens, sits the figure of a stout man, with a crown on his head, and a rudder in his left hand. He seems listening to the counsel of two figures who are standing behind him; the youngest of which, with bound eyes, and a Thyrsus in her hand, seems to represent Justice; the other on the right, an old woman with long ears, Calumny. Laurels are burning at the feet of the potentate. The left group consists of a naked female figure representing Virtue, who is received by a long-eared man. A hideous Satyr attempts to allure her by the sound of his pipe; she is turning away her head with evident shame, and seems to avoid him. Behind, is a man with his eyes bound, led by a dog. This very elaborate drawing is shaded with bistre, and slightly touched in parts with red and white.

This composition reminds us of a small picture in oils by the same master, of a similar subject, now in the Florentine Gallery, representing the calumny of Apelles, from Lucian's description.

*Domenico Ghirlandajo.* Portrait of a young Girl, with long flowing hair, and a cap on her head, in the costume of the Florentine women of that period; drawn with the brush, with great sweetness and truth; an excellent portrait, but possessing much of the character of Botticelli.

*Leonardo da Vinci.* Head of a Man, of about fifty years of age ; seen in profile, and expressive of a fine and noble character ; slightly drawn with pencil, upon blue paper, and heightened with white. The top and back part of the head have been mutilated. This drawing is four and a half inches high, by three inches wide, and of an octagon form.

Among the drawings here attributed to Leonardo da Vinci, two undoubted originals of grotesque heads occur—two old men with a woman, and two old women with an old man ; very spiritedly drawn with the pen.

*Fra Bartolomeo.* Among the nine drawings by this master, most of which are etched with the pen, I remarked one slightly sketched in black chalk—a Design for an Altar-piece. The Virgin, with the child Jesus on her knees, is seated on a throne, which is elevated in a niche. On the left hand is the Apostle Paul, with three other saints ; on the right, a monk, also with three saints. In front are two friars, kneeling, and embracing each other, probably of the order of St. Francis. From the sketch being divided into squares, it appears that this subject has been executed upon a large scale. A second and smaller pen sketch represents St. John preaching in the Wilderness ; and a third, originally in the pos-



session of Vasari, and afterwards in the Mariette collection, consists of the Virgin and Child appearing to St. Francis or St. Bernard, with two saints standing on the left.

*Lorenzo di Credi.* The Virgin and Child surrounded by angels. Also another sketch of a similar subject, with two Madonnas; powerfully drawn with the pen.

*Michael Angelo.* 1. Standing figure of a Prophet, with a profusion of beard, and a cap on his head, holding a book with the left hand, and gathering his mantle across his breast with the right. A very original representation, belonging to his youthful period; drawn in black chalk.

2. Portrait of a Man, turning his head; in profile; a small and highly-finished drawing, in black chalk.

3. Study from Nature for the subject of Adam receiving life from the Creator, as represented in the Sistine Chapel; beautifully drawn in black chalk.

4. A naked Female Figure, seated, with a child at her right breast. She is turning towards the right, where the figure of a man with a beard is slightly expressed. Probably a design for a Holy Family of his later period. Drawn in black chalk.

5. The Prophet Jonas, a study from nature for the Sistine Chapel; drawn with great care, and in many parts corrected and retouched, with black chalk. This splendid drawing was originally in Charles the First's collection, and afterwards passed successively into the cabinets of Sir Peter Lely and Mr. Richardson.

6. A Woman, sitting cross-legged, embracing a child; a broad pen sketch.

*Baccio Bandinelli.* A number of drawings by this master exist in England. They are executed with a broad pen, and principally consist of single figures. Three of this description belong to this collection; a fourth represents a Group of Kneeling Figures, of both sexes, round whom, on the right and left, are gathered a number of old men; above these is a ladder, down which figures of men and women are bringing packages; in the foreground are more figures, with drinking vessels. In red chalk.

*Andrea del Sarto.* A half-length Female Figure, in red chalk; apparently a study from his wife. Besides some other drawings, of inferior worth, contained in the first volume of the Rev. M. Cratchero's collection, I observed the Head of an elderly

woman, half the size of life, excellently drawn with red chalk: here erroneously imputed to Michael Angelo.

### ROMAN SCHOOL.

*Pietro Perugino.* 1. Standing figure of an Angel, looking upwards, with a violin in the left hand. This very beautiful pen-drawing is here ascribed to Francia.

2. Very beautiful Head of an Old Man, with a long beard; a three-quarters' view. The upper part only slightly expressed with pencil; but the face and beard most delicately finished, and heightened with white. This drawing, which is upon brownish paper, appears, from the border, to have once belonged to Vasari's collection.

*Raphael.* 1. The young King; a standing figure, with a mantle flung round his shoulders; a goblet in his left hand. Drawn with the brush, and heightened with white. This is an early production, and bears much of the Perugino manner. It has been considerably injured.

2 A youthful Head, with flowing hair. Also the Study of a Hand, with a fiddle bow; exquisitely

drawn with silver pencil, on coloured paper. It is the sketch of the foremost angel on the right, in the "Coronation of the Virgin"—one of Raphael's youthful productions, and now in the Vatican.

3. Study of a naked Male Figure; a side view, with the head turned away; drawn with the pen. Formerly in the Crozât, and afterwards in the Mariette collection. On the back of the drawing is the standing figure of a man, naked, holding a book. The sketch of the right leg, repeated. Drawn with the pen

4. Sketches of the reclining Figures of about eight Children; studies from nature; of wonderful grace and animation; with silver pencil, upon reddish paper. This invaluable *morceau* was drawn during Raphael's finest period.

5. Sketch, in silver pencil, for the lower portion of the Parnassus, in the Vatican, as represented in the fresco. The figures of Sappho, with the Poet, who is standing quite on the left, and supporting a book on his knee, are very delicately finished. The other three figures of the group, with those of Homer and Dante above, are only slightly expressed.

6. Study of Drapery for the Horace in the Parnassus; also the study of Three Hands; drawn from nature, with the pen. On the reverse is another

study of a standing Male Figure; his head turned to the right, and pointing with both arms to the left side. The head, arms, and legs are beautifully drawn; the drapery only slightly expressed.

Also a second study of Drapery.

7. Study of a Man, kneeling; the left hand raised, the right laid upon his breast, with the head cast upwards; beautifully, though slightly, drawn with the pen, and belonging to Raphael's middle epoch. Once in the possession of Sir Peter Lely.

8. The Good Shepherd, bringing the Lost Lamb on his shoulders, surrounded by five children, one of whom is playing with the lamb; all naked figures, and sketched with the pen. This drawing has been much injured, but it appears genuine. I saw a good copy of it in Liverpool.

9. A slight pen-sketch of two Male Figures, who are moving towards the right, and appear to be aiming at another figure, lying stretched upon the ground; evidently the fragment of some larger composition. On the reverse, is the study of a standing figure seen from behind, in the act of turning round. Also, the study of a foot. All these figures are without drapery.

10. Study of a naked Male Figure, in a very



forcible position; the right leg powerfully raised, the arms turned towards the right, and the head to the left: drawn with the pen; some portions with great freedom, others much laboured. This piece has been successively in the collections of Mr. Richardson, of Benj. West, J. Barnard, and R. P. Knight.

11. Beautiful Study of a Foot; drawn with the pen. On each side are several slight sketches for the *Disputa*, and quite on the right, in Raphael's own hand-writing, is inscribed the well-known sonnet beginning, "*Un pensier dolce e rimembrase . . .*" The word "*codo*," is missing, the corner having been long torn off; a circumstance noticed by Richardson, when he saw it in the Bruce collection. The hand-writing corresponds exactly with the fac-simile of Raphael's letter to his uncle Ciarla. With the kind permission of Mr. Smith, I was enabled to take a fac-simile of this drawing. It belonged once to Sir Peter Lely, but was presented to the British Museum by the Rev. Mordaunt Cratcherode; as also the following.

12. Head of an Old Man, half the size of life; a three-quarters' view, drawn in black chalk. On the reverse is a St. Sebastian, which has suffered much,

and has been so retouched with the pen, by another hand, that little of the original work is recognisable. Formerly in Sir Joshua Reynolds's collection.

*Giulio Romano.* 1. Bacchus nursed by the Goat; doubtless the original design to the old engraving; slightly sketched with the pen, with bistre-wash; twenty inches wide, by fifteen and a half high.

2. The Combat of the Lapythæ with the Centaurs; a rich composition, sketched with the pen, and slightly shaded. Engraved by Ryland, in 1765.

3. The Continnence of Scipio Africanus, and

4. Regulus tortured by the Carthaginians. Both engraved by Diana Ghisi.

5. Several sketches of vessels, some of very fantastic forms; drawn with the pen, and slightly washed.

*Perino del Vaga.* Two Female Figures reclining; drawn with the pen, upon two small and narrow sheets.

*Giulio Clovio.* An ornamented Frame, with an Annunciation; a small duodecimo. This drawing has been pricked through with a needle, and probably served for the original to a miniature.

*F. Baroccio.* Several studies from nature, by

This talented mannerist, display a simpler and truer style of drawing than usually occurs in his paintings; but even here, with his blue paper, and black, red, and white chalk, he is not free from little quackeries of colour, by which he seeks, as it were, to coquet with the taste of the spectator. A pen-sketch of St. Francis, however, receiving the Holy Sacrament, with a fine wooded landscape, on greenish blue paper, shaded with bistre and white, is more simply treated, and is a very beautiful drawing of its kind.

#### VENETIAN SCHOOL.

*Giovanni Bellini.* The standing figure of St. John the Baptist, holding a book; behind him is a bishop, with the character of countenance of a St. Peter, also holding a book. Beautifully drawn with the pen, on blue paper, and heightened with white; apparently the design for the wing of an altar-piece.

Two Bishops; a pendant to the above. These have been so much restored by Rubens, that little of Bellini is discernible.

*Gentile Bellini.* A Turkish Man and Woman; most carefully drawn with the pen. Upon the

drapery of the female are written the colours to be used.

*Titian.* 1. A Nymph riding on a Dolphin, surrounded with little Loves; a very beautiful pen-drawing, and extremely characteristic of the master.

2. Although here imputed to Titian, I am not able to speak with certainty as to the genuineness of this piece, which represents Six Dancing Children, with some leaf ornaments. It is, however, a very beautiful pen-drawing. On the reverse is a Madonna and Child, with five little cherubs in the clouds.

3. Death of St. Peter Martyr; the sketch for the great altar-piece at Venice; most masterly and beautifully drawn with a broad pen. Instead of forming an arch, as in the original, this drawing is square at top; there is also only one cherub with the palm-branch, and several other deviations appear in the landscape. Twenty and a half inches high, by twelve and a half wide.

4. A Holy Family, in a landscape; very slightly sketched with the pen. This drawing occurs in the second volume of Mr. Knight's collection.

*Palma Vecchio.* Psyche presenting the Box of Pandora to Venus. Also three other female figures

with vessels, probably intended for the Graces. Cupid is peeping in at a window. Slightly sketched with the pen, and shaded.

*Paolo Veronese.* 1. Diana and Calisto, with a numerous train of Nymphs; slightly drawn with the pen on blueish paper, with a brown wash, and heightened with white. A beautiful drawing, which belonged successively to Sir Peter Lely and Sir Joshua Reynolds.

2. A Marriage, in presence of a Doge and many other persons. Slightly sketched with the pen, and the shadows washed in.

*Tintoretto.* The Martyrdom of St. Stephen; a rich composition, simply sketched with the brush, in bistre. The Massacre of the Innocents, which is divided into squares, and has probably served as the original to some painting, is handled in a similar manner.

### LOMBARD SCHOOL.

*Andrea Mantegna.* Christ with the Two Thieves on the Cross; his fainting mother, with the other females, on the left. On the right are three men sitting, who are dividing Christ's mantle; two old



men are holding up his coat. On the right is a horseman, with many other figures; and the populace in the back-ground. Finely drawn with bistre, on grey paper, and heightened with white.

*Gaudenzio Ferrari.* Christ on the Mount of Olives, kneeling with clasped hands; below are the three disciples asleep. In the distance, on the right, is Judas, in conference with the scribes and priests; in front, kneels a monk with a beard, probably the *Donataire*. Delicately drawn in red chalk, and heightened with white.

*Antonio Correggio.* 1. Study of a Sleeping Child, in red chalk; only the lower limbs finished. The studies which are attached to this drawing are by a different hand.

2. Figure of a Boy, in clouds; with two other heads; a slight sketch, in red chalk.

3. Two Angels, sitting upon clouds, and pointing upwards; on the right, a cherub; and on the left, four unfinished figures; in red chalk.

4. The seated figure of the Virgin, with the Child Jesus standing at her side, whom she seems contemplating with an inquiring look. At the same time, she is in the act of placing a wreath upon the head of St. Catherine, who is kneeling beside her.

The infant is raising his right hand in the attitude of benediction ; and above are soaring two angels, also upholding the wreath. This lovely composition is slightly sketched in red chalk, and has been re-touched with a lighter tint.

5. John the Baptist, seated among clouds, and embracing the Lamb; with the head of a Cherub ; a slight sketch, in red chalk.

*Parmegianino.* By this master, who is so generally and highly esteemed in England, we here find many drawings, principally with the pen ; and although not devoid of talent, yet too stiff and mannered to deserve particular notice.

### BOLOGNESE SCHOOL.

*Annibale Caracci.* A Holy Family ; half-length figures: the Virgin, with the Infant Christ, who is pressing close to her ; Joseph on the right ; on the left, a boy lifting a curtain. A very beautiful pen drawing, which, when in the Mead collection, was published in Pond's " Prints from Drawings."

Besides this, several other drawings by this master appear in the collection ; chiefly in red chalk ;

one especially, of a Monkey, seated on the head of a man.

*Guercino.* Peter interrogated by the Maid Servant, with a Soldier; in bistre wash. Also four Landscapes, and other pen drawings, in his usual style.

### FRENCH SCHOOL.

*Nic. Poussin.* 1. Children pursuing Butterflies, in a landscape; drawn with the pen, with sepia wash. Published by J. J. Serres, in his "Prints from N. Poussin."

2. The Adoration of the Shepherds; published in Pond's work.

*Claude Lorrain.* This collection is particularly rich in drawings by this master; one volume alone contains 222 pieces, few of which are of a doubtful character. A large number consist of the leaves of one of his small sketch books; several large drawings, however, appear, particularly some beautiful groupes of trees; studies of aerial perspective, and some sketches for pictures.

By *Schwaneveldt* and *J. Both*, pupils of the above master, here are some interesting Landscapes.

## GERMAN SCHOOL.

*Joh. van Eyck.* Half-length figure of St. Barbara, with a circular head dress, similar to the one in "The Offering in the Temple," now in the Boissier collection, at Munich. This drawing is beautifully finished, with the pen, and well worthy of the master.

*Albert Durer.* Head of a bearded Man, with up-cast look; a drawing of the greatest beauty, similar to the one in the Dresden collection. The one before us is also on blue paper, drawn with the pen, with black and white, and in some parts finished with the brush. Besides the usual monogram, it bears the date 1508. Eleven and a half inches high, by eight and a half wide.

*Adam Elzheimer.* Two delicious drawings; Christ bearing his Cross, and an Entombment; the one drawn with the pen, the other in bistre, and heightened with white. The latter is remarkably beautiful.

## NETHERLANDISH SCHOOL.

*Rembrandt.* Several interesting sketches, from

models by this master; one especially of two Old Men, drawn with extraordinary truth of nature; and a naked Female. Some landscapes also, of fine effect; two of them executed with the brush.

*P. P. Rubens.* Besides various spirited designs by this great master, this collection contains a sheet filled with Heads, studies of Men with Beards, &c.; drawn most vigorously and beautifully with chalk, and finished with the brush.

*Ant. van Dyck.* Among the portraits by this master, appears a beautiful drawing of Gevar-tius; also a delicious study for a landscape; excellently drawn with the pen; with the date 1634.

Of the many excellent Dutch drawings, especially by Ostade, I can only mention four by *P. Potter*, of Pigs and Horned Cattle; a study also of a Sleeping Dog, and a sheet with Deer; all sketched with great truth of nature, in black chalk.



CATALOGUE OF THE PRINCIPAL DRAWINGS IN  
THE ROYAL COLLECTION, BUCKINGHAM PA-  
LACE.

I WAS for many days occupied in the inspection of this valuable collection, and to the kindness of Mr. Smith, the Royal Librarian, am I indebted for the privilege of making a catalogue of those drawings which most interested me. The following notices will convey some idea of the treasures of this collection :—

*Leonardo da Vinci.* Three volumes of original drawings, a selection from which, entitled “Imitations of original designs, by Leonardo da Vinci, in his Majesty’s collection,” was published by John Chamberlain, in 1796. (The second part of this work contains fac-similes from other great Italian masters—Michael Angelo, Raphael, the Caracci, &c.; also from Claude and others, from the same collection.)

These drawings, by Leonardo, are sketched either in red or black chalk, or in pencil, upon tinted paper. Some are drawn with the pen;

but only a few in water colours, or heightened with white.

Among the portraits, his own, taken in profile, is the most interesting; drawn with red chalk, two-thirds the size of life. In Bartolozzi's print from this drawing, the fine intellectual expression and fire of the eye is but feebly rendered. Generally speaking, his dotted engravings give no adequate idea of this kind of drawing.

The other drawings represent a variety of subjects; figures, caricatures, horses, and other animals, with some fine anatomical studies of these latter. A small sketch, also, of an Elephant battle, spiritedly drawn on red chalk; added to these, several designs for Optics, Hydraulics, and Perspective; a foundery, with all kinds of military machines; and a drawing, shewing the effects of a bomb which is bursting in a tower; maps of the country, following the course of different rivers,—one of the Arno, another of the Valombrosa, and the country between Volterra and Livorno, &c.; the effects of an inundation, as drawn at the time, from nature; sketches of mountains, plants, &c., which he introduced into his paintings; also, the plan for some work explained by sketches of

the subject. Besides these, in this general workshop of the Muses, we also meet with MS. of music; the meaning of each note given beneath in Leonardo's own hand. Lastly, a number of pen drawings of anatomical subjects, with an explanatory text, which, according to this master's usual method, is written from the right hand to the left. These sketches belong to "A Treatise on Anatomy," by Leonardo da Vinci,\* and formed one of the thirteen books, which the Chevalier Melzi, the friend who accompanied him to France, compiled from his effects after his death. Three of these numbers fell into the possession of Pompeo Leoni, sculptor to the King of Spain, one of which, with a gilt inscription, "*Disegni di Leonardo da Vinci restaurati da Pompeo Leoni*," was probably purchased by the Earl of Arundel in 1636, at the time when this Nobleman was Am-

\* Another Treatise on Hydraulics is also in England, in the possession of Mr. Coke, of Holkham, as has been already mentioned. Besides these, Leonardo wrote the four following: "Upon the Anatomy of the Horse," "Upon Perspective," "Upon Light and Shadow," and "Upon Painting." This last is the only one which has, as yet, been published.

bassador from Charles I. to the Emperor Ferdinand II. of Austria. This book, and the portraits by Holbein, were found, upon the accession of George III., in Queen Caroline's room at Kensington.

*Michael Angelo.* In the three volumes of drawings by this and other masters, the following deserve particular mention :—

1. A Study for the Figure of Haman, in the fresco of the Sistine Chapel ; with a repetition of the study of the thigh and both feet. Altogether a drawing of great beauty, and executed with profound knowledge.

2. The Labours of Hercules ; three drawings in red chalk, on the same sheet of paper—representing the strangling of the Nemean Lion, the death of the Centaur Nessus, and the extirpation of the Hydra. Excellent designs ; parts highly finished, and parts left in a sketchy state. They are rather damaged.

3. The Vices shooting at a Mark. This beautiful red chalk drawing was engraved by Beatrizet, and has lately been lithographised by A. Maurin, from the small fresco picture in Raphael's villa. It is  $12\frac{1}{2}$  inches wide, and  $8\frac{3}{4}$  high : in excellent preservation, and no doubt can be entertained as to its originality.

4. Children's Bacchanalian Feast. So designated by Bartsch; it appears to me rather to express some allegory, in which the baser inclinations appear to be oppressing the sleeping figure of a man. A particularly beautiful drawing in red chalk, and finished with the greatest care: 15 inches wide by  $10\frac{1}{2}$  high. This composition has been engraved upon a larger scale by Beatrizet.

5. Phaeton with the Chariot of the Sun, precipitated from heaven; drawn in black chalk,  $16\frac{1}{4}$  inches high, by 9 wide. This drawing has also been made known to the public by Beatrizet's engraving.

6. The Resurrection of Christ; a spirited drawing in red chalk. Nothing can exceed the beauty of treatment and position displayed in the figure of the Saviour, who is represented more colossal than the surrounding figures. With one leg stretched powerfully forward, he is stepping energetically out of the tomb; his head and arms raised, as if about to soar towards heaven, the linen cloth, with which his head is still bound, flowing in rich masses of drapery behind; two angels are holding open the lid of the sarcophagus, while the nine watchmen are sleeping, or fleeing in terror. The figures are all naked; several only



slightly expressed. This splendid composition is  $13\frac{3}{4}$  inches wide, by 9 high. According to Franc Scanelli, in his "Microcosmo," Book I. chap. IV. page 72, this subject was painted by Marcello Venusti, after a drawing by Michael Angelo, to which the drawing before us may have furnished the original idea. Venusti's picture was formerly in the Hotel de Ville at Forli.

7. A Holy Family; the Virgin seated with the infant Christ upon her knees; the child John leaning against her on the right: in black chalk. This drawing is among those published by John Chamberlaine.

8. Study of a male Figure, rising as if from the grave, looking towards heaven with outstretched arms. In black chalk,  $14\frac{1}{2}$  inches high, by  $8\frac{1}{2}$  wide.

9. Various Groups, studies for the lower part of the Last Judgment. Drawn in black chalk, on a very small scale; on the reverse are several larger designs, partly anatomically drawn. A large sheet, with the inscription "*Di Bona roti.*"

10. Prometheus chained to the Rock, with the Vulture. A fantastic head, with extended jaws, is produced by a knot on the trunk of a

tree. In black chalk,  $13\frac{1}{4}$  inches wide, by  $7\frac{1}{2}$  high. There are many old engravings from this composition.

11. Sketch of a male Figure, dressed in Patriarchal robes, pointing upwards, and looking towards the right;  $15\frac{1}{2}$  inches high, by  $10\frac{1}{4}$  wide. In red chalk.

12. Sketch of a sitting Child, with a large Globe; also two men and a woman. A drawing of doubtful character, apparently retouched by another hand; especially as several other drawings on the same paper are decidedly not the work of Michael Angelo. Very beautiful, however, in parts.

13. The sitting Figures of three old Men, representing either the Prophets or the Patriarchs; the figure in the centre is seen in profile, and is looking upwards; that on the left is in a contemplative attitude, and is holding a book in his lap, in which he is writing; the figure on the right is only partially expressed. This drawing is slight, but most powerfully expressed with the pen.

14. Among six different studies, drawn either with the pen, or with black or red chalk, I particularly remarked that of a naked Faun; also that of a

kneeling figure, looking downwards, apparently in terror. Beautiful drawings in black chalk.

Also six heads, original drawings by Michael Angelo; among which one of a young female is extremely beautiful; that of another female also, with rather a fantastic head-dress, almost the size of life. The head of a man, expressive of great horror; has been published in England under the title of "The Evil." It is drawn with the greatest anatomical knowledge, and really frightful to behold. In the engraving it has been rather Anglicised. These three drawings are in black chalk.

The Royal collection contains also many anatomical studies, either drawn in red chalk, or with the pen, some of which are by Michael Angelo. Altogether, it exhibits about thirty original drawings by this master.

*Raphael.* Among the fifty-three drawings here ascribed to this master, the following deserve particular mention:—

1. First sketch for the left side of the *Disputa*. Above, surrounded with a glory, is the Saviour, and over him the Almighty. On the right hand of Christ sits the Virgin Mother, and, next to her, two

male Saints. In the middle region, occupying the centre of the picture, are two more Saints, and on their left a flying angel, pointing upwards; similar to the one with fluttering drapery, in the picture of the "*Madonna des Baldachins*." Further on the left, and somewhat larger, are two Saints with books, probably the Evangelists; and behind them, further in the distance, are two more figures, slightly expressed. Upon a terrace below is a group of twelve figures, much resembling that published by Count Caylus, but differing materially from the finished fresco. Besides these, in the corner of the drawing before us, is an allegorical female figure, standing on a cloud, and pointing to the Papal arms suspended on a pillar. This pillar supports a beam, upon which two cherubs are standing. An excellently-preserved drawing; slightly sketched with the pen, with bistre wash, and heightened with white; 11 inches square.

2. Sketch for the Figure of Poetry, in the Vatican. Beautifully drawn with black chalk, and divided into squares; published in Chamberlaine's work.

3. Studies of the Heads of Homer, Dante, and Virgil, for the Parnassus in the Vatican. Drawn

with the pen; each head about 3 inches long. The drawing  $10\frac{1}{2}$  inches high, by 7 wide.

4. Adam and Eve driven from Paradise. A sketch for the picture in the *Loggie*; slightly drawn with the pen, with a sepia wash, and heightened with white; divided into squares for a larger drawing.  $10\frac{2}{3}$  inches wide, by  $9\frac{1}{6}$  high. Published by C. Metz, in his "Imitations of Ancient and Modern Drawings: London, 1798." 1 vol. folio.

5. The Tribes of Israel drawing lots for their Inheritance. A design for the *Loggie*, slightly drawn in ink; a beautiful, powerful drawing.  $11\frac{1}{2}$  inches wide, by 8 high.

6. The Baptism of Christ. A slight but spirited pen-sketch for the *Loggie*.  $14\frac{3}{4}$  inches wide, by  $7\frac{1}{4}$  high.

7. The Sacrifice of Abraham. A long narrow drawing for the *Loggie*. 16 inches wide, by  $4\frac{1}{4}$  high; sketched with the pen, shaded with bistre, and heightened with white; probably from the Bonfiglioli collection at Bologna, where it was seen by Richardson. Engraved by Santi Bartoli, the size of the original, in a series of 12 plates.

8. The three Graces. A study from nature, in red chalk, for the banquet of the Gods in the



Farnesina. A most lovely drawing. 9 inches wide, by 8 high.

9. "Feed my sheep." An excellent study in red chalk, for tapestry. For this drawing Raphael availed himself of two models—the one, a youth of astonishing beauty, here represented with only a linen garment round his loins; the other, equally handsome, with a short beard and more drapery. Two of his scholars were probably his models in this instance; one of them, perhaps, the handsome Perino del Vaga, who entered Raphael's studio at the period when he was employed upon the Cartoons. The figure of Christ is here turned towards the left, and is elevating the right arm. From the drawing having been cut off at one end, the figures of only nine of the Apostles are visible: these correspond almost exactly with those in the Cartoons, except that the figure standing next to Peter, and behind John, is here missing. This spirited drawing is 12 inches high, by 15 wide, and doubtless belonged to the Bonfiglioli collection, where it was seen by Richardson.

10. Jonas. A most careful drawing for the statue in the Capella Ghici of St Maria del Popolo at Rome: powerfully drawn with the pen,

on yellowish paper, and heightened with white. 12 inches high, by 8 wide.

11. Tarquin and Lucretia. This composition only comprises the two figures, with the bed and a lamp—on the left stands a footstool and sandals. With the pen, on yellowish paper, and heightened with white.  $8\frac{3}{4}$  inches high, by  $6\frac{1}{2}$  wide. The additions which appear in the engraving by Aug. Veneziano and Eneas Vico are not by Raphael's pencil.

12. The Last Supper. A very beautiful and carefully executed pen drawing, from which the engraving by Marc Anton was taken. The only deviation here is a large wine-vessel standing on the right, ornamented with a *bas-relief* in the antique style. A line indicates the portion which was omitted in the print.  $15\frac{1}{4}$  inches wide, by  $12\frac{1}{6}$  high: unfortunately this valuable drawing has received some injury.

13. A half-length figure of the Virgin, with the infant Christ standing on her lap, and supporting him with her left hand; her right hand holding his right foot. Her face is turned in a three-quarters' view towards the little St John; this latter is holding a scroll of parchment in

both hands, which he offers to the infant, who is reaching towards it with the left hand. This lovely drawing is executed in Raphael's second manner, on reddish paper, with silver pencil, and heightened with white.  $5\frac{1}{3}$  inches high, by  $4\frac{2}{3}$  wide.

14. Holy Family. The Virgin seated on a stone is holding the infant Jesus, who, standing on the ground, leans himself back upon her lap, whilst the young Baptist is grasping him eagerly by the arm; this latter is also supported by Elizabeth, who is kneeling behind him. In the distance is a landscape slightly indicated. This beautiful pen-drawing is in Raphael's second manner, and probably executed during his last residence but one in Florence.  $9\frac{1}{4}$  inches high, by  $7\frac{1}{4}$  wide. Published in J. Chamberlaine's work. E. Rousselet and Alix have made use of this composition, but have introduced so many alterations, that the subject is become somewhat mannered. St John they have represented with a bird in his hand, which appears to terrify the infant Christ.

15. Design for the "*Madonna dell' Impannata*." The Virgin and the Elizabeth are the only finished

figures; these are most carefully executed with the pen, and heightened with white. The infant Christ and the female standing behind, are only slightly indicated; the figure of the Baptist is entirely missing. This beautiful drawing is in excellent preservation, upon greyish yellow paper.  $8\frac{1}{4}$  inches wide, by  $5\frac{3}{4}$  high.

16. Two sketches in black chalk—studies from nature, of three figures for a battle-piece. The first is a warrior, striding boldly forward in a stooping position, his right arm raised, and holding an axe in his left hand. The figures in the other sketch form a group, in which one warrior stretched on the ground, is defended by another who is kneeling beside him, and covering him with his shield. These very beautiful drawings appear to have been intended as studies to some large battle-piece, which was never executed.

17. Leda and the Swan. She is standing by the bird, with both arms round its neck; on the left beneath, is the figure of a boy indicated; beautifully sketched in crayon, and finished with the pen. 12 inches high, by  $7\frac{1}{2}$  wide. Published in J. Chamberlaine's work. An oil painting from this composition, which is ascribed to Leo-

nardo da Vinci, is in the Borghese Palace. The picture is doubtless of Leonardo's school, but the drawing before us no less certainly by the hand of Raphael.

18. A Bacchante and two Fauns dancing. A sketch for the *Loggie* in the Vatican. I rather question the genuineness of this drawing, which probably came from the Bonfiglioli collection, where it was seen by Richardson.

*Giovanni Francesco Penni*, surnamed *il Fattore*. Among the set of drawings attributed to Raphael, is one by this master, representing a figure of Hope from the antique; she is moving with a light step, with a flower in her right hand, and raising her drapery with her left. Drawn with the pen, shaded with bistre, and heightened with white.  $10\frac{1}{2}$  inches high, by  $6\frac{3}{4}$  wide. From the holes pricked through, it is evident that this design was employed for the outline of the painting. Published by Chamberlaine. The painting is now in Mr Hope's collection; formerly in the Borghese Palace.

*Luca Signorelli*. Study of two male figures, one of which is carrying the other away by force. Very spiritedly drawn with black chalk, with fine



crossing lines. It served as the design for the group in the Last Judgment, in the Cathedral at Orvieto.

*Fra Bartolomeo.* By this master there are nine different drawings, many of which are very beautiful—for instance, the design for an altar-piece: the Virgin seated on a throne, with the infant Jesus; on the steps are two Angels, the one on the left playing the mandolin—the one on the right, the violin. On each side is the figure of a Saint; John the Baptist on the left. These drawings are all executed with the pen, in the usual style of Bartolomeo.

*Andrea del Sarto.* Among several drawings by this master, I remarked three with the draperies drawn in black chalk; the heads, hands, and feet in red. One represents an old woman, led by other females, most delicately handled. Another is the design for an elaborate altar-piece; St Lawrence, St Bruno, St Francis, St Sebastian, Mary Magdalen, and a Bishop standing below, while above, in smaller figures, is a representation of the Holy Trinity; the Almighty supporting Christ upon the Cross. Although Andrea's

drawings are more usually in red chalk, instances of this style frequently occur.

*Filippo Lippi.* The sitting figure of the Virgin offering the infant to a kneeling Angel, who embraces and kisses it. A very slight, but most delicious pen drawing.

*Ant. Coreggio.* The five drawings by this master in this collection, consist only of slight sketches, principally in red chalk, some heightened with white, and one in black chalk. In the first-mentioned style is a design representing Venus lying on a couch, surrounded by little Loves; also a Jupiter, as a Satyr, with Antiope—a sketch for the oil picture in the Louvre. In the second style is a Holy Family—the Virgin and Child with a kneeling Angel, who is kissing the Child's foot; behind, in the landscape, is Joseph. A body of Christ with four Angels, is in the last manner. A counter-proof of the drawing of St George at Dresden, is executed in black chalk; also several sketches for the painting in the Cupola at Parma.

The drawings by Parmegianino, in this collection, are too numerous for description. For the

sake of brevity I will only add the following summary of the remaining volumes :—

One volume of the old Florentine masters, with an interesting drawing by *P. Ucello*, one by *Pollajola*, and two very beautiful heads by *Leonardo da Vinci*; on tinted paper.

Two volumes of drawings by the pupils of Raphael, particularly by *Giulio Romano* and *Polidoro Caravaggio*; containing nothing of great interest. A pen drawing in bistre, by the former, represents the prisoners in the stocks.

One volume of Venetian masters; also of no great importance.

Two volumes of drawings by the *Caracci*; several by *Annibale*, of exceeding beauty: these have been partly published by J. Chamberlaine.

Sixteen volumes of *Guercino*.

Several volumes of *Guido Reni*, and a number of later artists.

Two volumes of *Nic. Poussin*, and one of landscapes by *Gaspard Poussin*.

A volume of drawings by *Rubens* and *Van Dyck*, contains nothing particularly interesting.

Many exquisite drawings by *Claude Lorrain* are in this collection. Eight large, and several

smaller ones, have been published by Chamberlaine. Among them is the beautiful drawing of the "Marriage Feast," with high trees; from which the oil painting in the Louvre was taken. By *Schwaueveldt* are here seven beautiful drawings, which exactly correspond with his etchings.

In the volume of drawings by the old German masters, two fine pen drawings by *Albert Durer*, and a rich composition by *Lucas Cranach*, with some other interesting pieces, occur.

A valuable feature in this collection are the two volumes by *Holbein*, containing 87 portraits of the Court of Henry VIII, mostly drawn with red and black chalk and Indian ink: several of them are much injured. These drawings have been published in a separate work by J. Chamberlaine, and are also well known to the German public. Bartolozzi's peculiar talent and manner was little calculated to express the feelings and style of this old master; and being very exorbitant in price, Chamberlaine made trial of F. C. Lewis, a talented young engraver of the day, to copy one of these drawings. He chose a female head, of which I have seen an impression, and so completely rendered the spirit of the original,

that Chamberlaine, at first sight, mistook it for the drawing itself. Having, however, convinced himself of his mistake, and fearing lest the mixture of such beautiful fac-similes, with those by Bartolozzi, would be the means of injuring this latter, he purchased the plate, and having paid Lewis for his labour, deliberately destroyed it. At a later period, however, he employed the talents of this excellent artist with great advantage in other works.

CATALOGUE OF SOME OF THE FINEST DRAWINGS  
IN GENERAL GUISE'S COLLECTION, WHICH  
ARE KEPT IN FOLIOS IN CHRIST COLLEGE,  
OXFORD.

*Raphael.* Seven children at play; three of them on the left are employed carrying a fourth to a tub, by the side of which two other boys are standing, holding a third, who is seated upon it; a very beautiful pen-sketch. A reversed engraving of this drawing has been published in the work,—“Prints from Drawings by Arthur Pond and Knapton: London, 1734.” 1 vol. folio.

Besides this, several other drawings ascribed to Raphael occur in this collection; some of which are copies from him, while others, on the



contrary, are perfectly distinct from his style. Among these latter, however, are several interesting pieces, of which I here annex a description.

Several heads painted on canvas, which served probably as patterns for tapestry; apparently of Raphael's school.

Four sheets with proportions of the human figure, with accompanying rules for perspective at different points of sight; concluding with the following remark: "*Così le opere di quelli Pittori più famosi anno usato la detta strada, per questi gli sono state lodate le sue opere e con buonissima ragione, per che questo è il vero fondamento e questa per vi credi.*" Neither the writing nor the sketches betray the hand of Raphael, nor indeed that of any master of importance.

Another set of six sheets with studies of the human body, comprising those of men and women and children of different ages, are infinitely superior, and probably belong to Raphael's school; erroneously ascribed, however, to Verocchio. From the manner of the execution, it is obvious that the author must have had Albert Durer's work on the same subject in his mind.

A drawing, which, as far as the person represented, is interesting, is a portrait of Raphael, at the age of twenty; in black chalk, heightened with white, two thirds the size of life. The figure is inclined towards the left in a three quarter position; with long hair and a black *barét* upon his head: erroneously imputed to Leonardo da Vinci. Probably the identical portrait which, according to Piacenza, was seen by Bottari at Benedetto Luti's, and thence passed into the collection of William Kent. How often Bottari's zeal for discovering remarkable portraits of Raphael, has been the means of leading him to false conclusions, is proved, not only by his assertion that the Altoviti portrait was one of Raphael himself, but also, and what is still more surprising, that the picture in the Florentine Gallery, a front view, was a portrait of Raphael by Leonardo da Vinci: an error which has been, however, rectified, the portrait bearing neither the slightest resemblance to Raphael in feature, nor to Leonardo da Vinci in execution. I shall also explain the incorrectness of the first statement at a fitting opportunity.

The portrait before us was unquestionably designed for Raphael; but, at the same time, its style and insipidity of conception is so totally opposed to Leonardo da Vinci's known manner, that no one can ascribe it to that great master. With far greater probability is it the work of one of Raphael's youthful companions, who was seemingly a draughtsman of merit, but possessed no science as an artist.\*

Several drawings by Raphael's scholars are also here.

*Giulio Romano.* A Bacchanal; a beautiful circular drawing. Also, several designs of various vessels.

*Perino del Vaga.* A large and beautiful pen-sketch of an ornament in stucco, with many figures; also another design for a richly ornamented candelabra, by the same master.

*Polidoro da Caravaggio.* A pen-sketch for

\* Jeremias Harmann, Esq., London, possesses a portrait of Raphael, by himself, taken at about the age of fifteen; of which I availed myself of his kind permission in taking a fac-simile.

his so-called *Maschera d'oro*; also several friezes by him and *Maturino*.

*Masaccio*. The naked figure of a man; a study from nature. A fine drawing, heightened with white.

*Leonardo da Vinci*. The Virgin and child, half length figures; half the size of life; excellently drawn in black and white chalk.

Highly interesting on account of their obscure allegorical meaning, are two very slightly sketched pieces by this master, which are drawn on both sides of the paper, and contain the following subjects: 1. A youthful figure of Janus, half male and half female, seated upon a millstone, on which is a cock, whom he is defending against two wolves (or dogs), which a satyr has let loose upon them; an eagle appears to be darting down upon these latter; two snakes also are hissing at them, one of which the wolf is devouring; behind Janus sits a female figure (perhaps that of Truth?) with a drawn sword, holding a looking-glass before his male side. Probably an allegory upon the political state of Italy at that time. On the other side of this paper,

is a Cupid, expressed in a few bold strokes, holding a large book as a shield against an old woman, who is pursuing him with a spear, and discharging an arrow at him. Beneath the Cupid is written, from the right to the left, according to Leonardo's usual custom, "*tema che la virtu,*" and under the old woman, "*l'invidia.*" On the upper part is another line, but the characters were illegible to me.

The other sheet contains on the one side two subjects. On the left is a naked old woman, riding upon an enormous toad, in the act of shooting an arrow; behind her sits an old man with a whip. They are followed by Death. Beneath is written, "*il malpesiere — invidia—ingratitude ;*" and above are twelve more lines, part of which have been either cut off, or are almost entirely obliterated. On the right are three figures, &c. The solution of this allegory would certainly have been attainable, had not part of this writing, which in itself is nearly illegible, been cut away.

On the reverse side of the same sheet, is a youth standing on the right, before the upper part of a female figure, which appears to be



growing out of him; he is endeavouring to blind her eyes, and at the same time pointing an arrow at her with his left hand. From the female's mouth issues a little snake, which is hissing in the face of the youth; she is also setting fire to his hair behind with a light, and striving to seize the arrows in his quiver. From the inscription it appears that Leonardo da Vinci intended to convey, that no sooner does talent (*virtù*) exhibit itself, than blind and deceitful envy becomes inflamed.

In the centre of this sheet is the figure of a half naked old woman, riding upon Death, who is loaded with arrows. She is holding in her right hand a richly ornamented vessel with flowers, while hearts and flames issue from her mouth; an arrow is flying at her head, and round her is slung a quiver with arrows. From a long, but only partially preserved inscription, it appears intended to represent that evil report and calumny only create sin and death.

A third original drawing by Leonardo da Vinci, contains an illustration of the power of the lever, and the utility of cogged wheels. On the upper part of this leaf is a very minute

sketch of a horseman, with loosened reins, rushing upon and trying to transfix a prostrate figure. Upon the reverse side are sketches of various cross-bows.

A very beautiful portrait, the size of life, of Lodovico Sforza, drawn in black chalk, is also ascribed to Leonardo da Vinci; but, from the style of treatment, is more attributable to one of his best scholars.

*Michael Angelo.* A slight sketch of Dante's purgatory, representing Minos with a serpent coiled round him, sitting in judgment; a slight pen drawing. Besides two other drawings of still slighter execution, this collection possesses the sketch of the façade of a small house with windows, and a large sheet with various anatomical studies.

Among the drawings of the old Florentine masters, one by *Domenico Ghirlandajo* of a standing figure, heightened with white; one of a man in full armour, by *Verocchio*, and two sketches on blueish grey paper, with studies of naked figures and drapery, by *Filippo Lippi*, are worthy of notice. Both sides of the paper are filled with drawings.

*Baccio Bandinelli.* A combat of naked figures, replete with life; sketched with the pen.

*Giacomo di Pontormo.* A pen drawing of another dreadful scene of carnage, in which both heaven and earth seem to be engaged.

*Andrea del Sarto.* A young man carrying a bundle upon his head; in red chalk.

Of the Venetian School, is a beautiful drawing by *Giorgione*;—a large landscape with houses and mountains: three young men are conversing together in the foreground.

*Paolo Veronese.* An Entertainment with Cardinals; pen and wash.

*Pordenone.* Letters forming the word "*Gabrielle*," among which little Cupids are playing their merry pranks; with the pen and bistre, upon greenish paper.

*A Mantegna.* A pen drawing of the Entombment; remarkable for its resemblance to Raphael's composition in the Borghese Palace. This sketch appears to be some imitation or copy from an original.

A slight design by *Coreggio*, of half a figure; and several pieces by *Parmegianino*, among

which the singular countenance of Torbido is remarkable; beautifully drawn in red chalk.

Among the drawings of the Bolognese school, appear several capital studies in red chalk, by *Lodovico* and *Annibale Caracci*; also an extremely beautiful head by *Domenichino*, taken in front and looking upwards. In black chalk. Here is also a large and excellent drawing by *Guercino*—Venus sitting in a shell, accompanied by two tritons; in red chalk.

*Carlo Maratti*. A portrait of himself, lightly but spiritedly drawn in black chalk.

*Rubens*. The foreshortened head of a man, as large as life. A study from nature in black chalk, of peculiar delicacy and truth.

*Ant. Van Dyck*. Sketch for the portrait of a young girl.

CATALOGUE OF SOME OF THE FINEST ORIGINAL  
DRAWINGS AT CHATSWORTH, THE SEAT OF  
THE DUKE OF DEVONSHIRE.

*Leonardo da Vinci*. Head of a Madonna, with hair hanging down on each side; almost a front view, and inclining towards the right. Below, upon

the same sheet, is the head of a child, rather less than three quarters; both figures half the size of life; on blue paper, with black chalk, and heightened with white. This extremely beautiful and well-preserved drawing appears to be a study for the picture of the "*Vierge aux Rochers*," in the Louvre.

According to an old account, this collection contains another drawing by Leonardo da Vinci—the Portrait of a Florentine, taken in profile, his head covered with a cap; drawn in pencil, and heightened with white. In manner and treatment, this excellent drawing rather differs from that of the above-named master; but the later attribution of it to Holbein is still further from the truth. No doubt can be entertained of its belonging to the Florentine school.

Portrait of an Old Man, front view, is also very beautiful; likewise of the old Florentine school.

*Michael Angelo.* Three sketches of figures for the ceiling of the Sistine Chapel:—

1. A female figure with a child behind her, who is stretching out its little arm; designated by Adam Ghisi as No. 14.

2. A half finished sketch of another female



figure, belonging to the subject of the mother with two children, one of which is lying in the cradle, in the *Lunette*, beneath the Cumean Sybil. Both are pen-drawings.

3. One of the male figures for the decoration of the ceiling, in red chalk. According to Adam Ghisi, No. 53.

4. A slight sketch, in black chalk, of a Madonna, with a child standing before her.

*Raphael.* 1. Figure of St Paul, for the Cartoon of St Paul and Barnabus in Lystra; a slight sketch in pencil, and heightened with white.

2. The first conception for the picture of "St Catherine of Alexandria," engraved by Desnoyers; a whole-length figure, unfinished in the lower part, and slightly sketched with the pen. In the centre of the piece is a female figure stooping forwards to empty a vase, and beneath, is a child walking, and carrying a vessel in each hand. On the right, above, is the upper part of a female figure, slightly given with the pen.

3. Sketch of a Madonna kneeling with two children, the figures similar to those in the picture called "*La Perle*." Higher up on the same sheet are three children, the position of one of which

resembles that of the infant Jesus in the Holy Family, from the Escorial, now in the possession of the King of Bavaria. A very beautiful pen-drawing.

4. Half-length figure of the Virgin and Child, the latter reading a book ; slight pen-sketch.

5. The figure of a woman sitting reading, taken in profile, and turning towards the right, clasping a child who is standing by her side, looking out of the picture ; in pencil, and heightened with white ; engraved by M. da Ravenna. S. Bartsch, XIV. No. 48.

6. Head of a child, in profile, a study from nature ; charmingly drawn in black chalk, two-thirds the size of life.

7. The Recognition of Joseph. A drawing in the style of a frieze, for the *Loggie* in the Vatican ; on dark paper, washed with bistre, and heightened with white. The Resurrection of the Saviour is another drawing of the same kind. I should, nevertheless, pronounce them both to be good imitations of originals. The original of the latter composition is said to be in the possession of Mr Kestner, Hanoverian Consul at Rome.

8. The Rape of Helen. She is carried off,

weeping, by Paris to a ship, and accompanied by many warriors ; several figures are occupied in lading the vessel with various objects of luxury, one is heaving the anchor, and others are preparing in different ways for departure. A rich composition, containing about twenty figures ; slightly sketched with the pen. This drawing is stamped with a B. A similar one was in the collection belonging to the Academy at Dusseldorf, and was published by Director Krahe, in his work entitled, "*Nouvelle collection d'estampes, contenant cinquante pièces eaux fortes d'après les dessins originaux tirés de la collection de l'académie électoral Palatine des beaux arts à Düsseldorf, gravées par Th. Bislinger et G. Huck : Düsseldorf, 1781.*" 1 vol. folio. It is, however, no longer there. This composition again occurs in the catalogue of the original drawings belonging to the late Mr James Hazard, Brussels 1789, by whom it was also engraved.

9. A Roman Emperor. Drawn with the pen from an antique statue ; executed quite in Raphael's style, which tends to prove that this, as well as several other drawings from antique sculpture, are by his own hand.

The Chatsworth collection contains many other drawings which are attributed to Raphael: the one, for instance, of the Twelve Apostles, drawn in red chalk; several with the story of Cupid and Psyche, in the Farnesina; the portrait of Julius II, in red chalk; that of Leo X, drawn in black chalk, and here ascribed to Michael Angelo, although from one of Raphael's own paintings. These, and many others bearing Raphael's name, I shall pass over in silence, with the exception of one of the Virgin and standing infant Saviour, St Sebastian on the left, and on the right St Rock; half-length figures. This beautiful circular pen drawing belongs to the school of Perugino, and bears much the stamp of Spagna.

*Giulio Campagnola.* I was much interested in several sketches of children playing, which are ascribed to this master, but treated quite in Raphael's manner, the only difference being the crossing of the lines in the shading.

I omit many beautiful drawings by *Giulio Romano*, *Perino del Vaga*, and others of Raphael's scholars, as also those by *Zuccherò* and *Andrea del Sarto*; and will only mention, that among

those of the two latter, several very beautiful portraits occur.

*Coreggio.* Three drawings, sketches of children, drawn partly in red chalk, partly with the pen, with a slight wash.

*Titian.* Two landscapes, most spiritedly drawn with the pen. On the one, a piece of water, out of which a horse is coming; in the other, some shepherds, with a herd of swine. Here is also a very beautiful portrait of himself, a small piece.

I am also obliged to omit the numerous and excellent drawings from the Venetian, Lombard, and Bolognese schools, and can only particularize a few from the German school.

*Albert Durer.* Some young and old women in a bathing-room, with two male attendants; slightly drawn with the pen. 1516.

*H. Holbein.* Two portraits, half the size of life; very spiritedly drawn in black and red chalk.

Also a female figure with a shield, or coat of arms, bearing great resemblance in countenance to the St Barbara in the Munich Gallery; slightly drawn with the pen, and washed. Small folio.



ABRIDGMENT OF THE CATALOGUE OF WORKS  
OF ART, BELONGING TO KING CHARLES I.

THIS Catalogue was compiled by a Fleming of the name of Van der Doort, superintendent of the Royal collections. It is now preserved in the Ashmolean Museum, Oxford, and, besides the information here annexed, contains many notices upon other valuables and curiosities of art. This work appeared in a complete form under the following title—  
“ A catalogue and description of King Charles I's capital collection of pictures, limnings, statues, bronzes, medals, and other curiosities, from an original MS. in the Ashmolean Museum, at Oxford : London, 1757.” 202 pages, in 4to. It was prepared for the press by Mr Vertue; but his death ensuing, was published by Mr Bathoe, who annexed three other catalogues to the work,

viz. a catalogue of King James II's collection, which still exists in the various royal residences; a catalogue of the valuable pictures and statues in Kensington Palace; and, thirdly, a catalogue of the Duke of Buckingham's collection, sold during his banishment. First, in the Catalogue, stands an estimate of all the pictures and statues taken collectively, of which I here annex a summary account; next follows a separate valuation of some of the chef d'œuvres of the collection. To avoid repetition I have affixed those prices to the description of the pictures.

GENERAL ESTIMATE OF THE PICTURES AND  
STATUES WHICH BELONGED TO KING  
CHARLES I.

	£.	s.	d.
1. At Wimbledon and Greenwich; 143 pieces, valued at .	1709	19	0
2. Pictures in the Bear Gallery, and from the private dwelling, Whitehall; 61 pieces	2291	10	0
3. Pictures at Oatlands; 81 pieces	733	18	0
4. At Nonsuch House; 33 pieces	282	0	0

BELONGING TO KING CHARLES I. 149

	£.	s.	d.
5. At Somerset House, with others from Whitehall and St James's; 447 pieces .	10052	11	0
6. At Hampton Court; 332 pieces	4675	10	0
7. Pictures in the Committee- rooms of the Houses of Parliament . . .	119	0	0
8. Pictures at St James's; 290 pieces . . .	12049	4	0

Statues in Somerset House, be-  
longing to the King; *valued and  
sold by the Commonwealth.*

In the gallery; 120 pieces .	2387	3	0
In the garden; 20 pieces .	1165	14	0
At Greenwich; 230 pieces .	13780	13	6
In the Armoury at St James's; 29 pieces . . .	656	0	0

Among the statues the following  
were sold as follows:—

Gladiator in Bronze . . .	300	0	0
A Muse . . .	200	0	0
A Goddess . . .	200	0	0
Ditto . . .	200	0	0

	£.	s.	d.
Antoninus . . . .	120	0	0
Dejanira . . . .	200	0	0
Venus in Bronze . .	50	0	0
Apollo on a pedestal . .	120	0	0
Adonis . . . .	150	0	0
Sum total . . . .	49903	2	6

SELECTION FROM THE CATALOGUE OF  
PAINTINGS.

*Leonardo da Vinci.*

1. John the Baptist pointing with his right hand upwards, his left hand on his breast, a reed cross in his arm, half-length figure, upon wood. The hand and arm injured. 2 feet 4 inches high, by 1 foot 10 inches wide.

This picture was sent to the King from France by M. de Lyoncourt, one of the Chamberlains to the Court. Charles sent in return, two of his own pictures; the one a portrait of Erasmus, by Holbein. Erasmus is seen in profile, looking downwards; formerly in the King's cabinet. The other, a picture by Titian, representing the Virgin,

with the infant Christ, and John the Baptist; half-length figures, the size of life; presented to the King for this purpose, by the Earl of Carlisle, who had it from Dr Donne.

2. A Woman Laughing, with flowers in her hand; either by Leonardo or one of his pupils; half-length, the size of life. 1 foot 10 inches high, by 1 foot 3 inches wide.

*Michael Angelo Buonaroti.*

A 4to volume, containing different styles of treatment and position, bound in vellum, and adorned with the arms of the Prince of Wales.

*Andrea del Sarto.*

1. The Virgin with the infant Saviour, John the Baptist, and an Angel; whole-length figures, almost the size of life, upon wood. From the Mantua collection. 5 feet 10 inches high, by 4 feet 3 inches wide. Valued at 200*l.*, sold at 230*l.*

2. Portrait of a Man without beard, in a grey dress, with a book on the right, in which he is writing; an ink-stand on the left, a bunch of keys hanging above, with the arms of the Medici; hence supposed to be the portrait of one of the Major Domos of that house.



3. The Virgin with the Child on her lap; Joseph holding a stick, and leaning on a hillock. 3 feet 7 inches high, by 2 feet 10 inches wide. 174*l*. The King exchanged a portrait of the Queen, in water colours, with the Lord Chamberlain, for this picture, January 1638.

4. Portrait of a woman with flowers in her hair. This picture has been spoiled by the application of quicksilver. 1 foot 9 inches high, by 1 foot 5 inches wide. From the Mantua collection.

*Raphael Sanzio.*

1. Seven Cartoons; two of which are in a wooden chest—the other five were sent by order of the King, to Mr Francis Cleave, of Mortlack, for the purpose of having tapestry made from them. 300*l*. (Now in Hampton Court.)

2. Holy Family; the Virgin with the infant Christ, St John, and St Anna. (N.B. St Elizabeth.) From the Mantua collection. 4 feet 9 inches high, by 3 feet 9 inches wide. 2,000*l*. (This is the Holy Family, called *La Perle*, now in Spain.)

3. St George, a small picture. The King exchanged a volume of Holbein's drawings, con-

taining portraits drawn in chalk, with the Lord Chamberlain, Earl of Pembroke, for this picture. As soon as the Earl obtained the book, he presented it to the Lord Marshal, Earl of Arundel. The little picture of St George, is 11 inches high, by  $8\frac{1}{2}$  inches wide. Sold at 150*l*. (Now in the Gallery of the Hermitage, St Petersburg.)

4. The Virgin, with the children Jesus and St John : small figures, whole-length, half the size of life.

5. Portrait of a young man without beard, with a red hat, upon which is a medal. He has long hair, and part of his shirt, without collar, is visible. This portrait represents the Marquis of Mantua, created first Duke of Mantua, by the Emperor Charles V. The head only ; painted on wood ;  $8\frac{1}{2}$  inches high, by  $5\frac{1}{2}$  inches wide. 200*l*. (This picture is said to have passed into Cardinal Richelieu's possession, and thence to have returned to England. I was not, however, able to hear anything of it.)

6. Portrait of a man with a double-pointed black cap, holding his robe together on the breast with his right hand. Painted on wood ; 1 foot 11 inches high, by 1 foot 7 inches wide.

7. Judith ; small whole-length figure, ascribed to Raphael. The King exchanged a picture of two naked children, by Parmentius (the infant Christ and St John embracing each other, by Parmegianino), for this, which belonged to the late Lord Steward Pembroke.

8. Two mice ; a small oil picture. Presented to the King, when Prince of Wales, by Sir Henry Wootton ; reported to be by Raphael ;  $2\frac{3}{4}$  inches high by  $3\frac{1}{2}$  inches wide.

9. A Madonna with the infant Saviour ; she is giving him flowers with the right hand, and holding a book in the left. Painted on a heavy pannel ; ascribed to Raphael. The King himself took it from the long gallery, and placed it in the Queen's bed-room. (A Madonna, like the one described, is in the Holkham collection.)

*Giulio Romano.*

1. The Deluge ; eighteen figures ; upon canvas. 2 feet 6 inches high, by 3 feet 4 inches wide.

2. A Sacrifice. From the Mantua collection. 4 feet high, by 2 feet 2 inches wide.

3. An Italian Prelate, in a dark red velvet robe, seated in an arm-chair, upon which he is leaning with both arms. From the Mantua col-

lection. 3 feet 9 inches high, by 3 feet 2 inches wide.

4. The Birth of Hercules. From the Mantua collection. 3 feet 6 inches high, by 4 feet 8 inches wide. (This picture passed into the Orleans Gallery, and was thence purchased by the Duke of Bridgewater.)

5. A Nativity, with Longinus. 9 feet high, by 6 feet 1 inch wide. (This picture is now in the Louvre).

6. Cupid reclining; with twelve other figures, among which are eight nymphs; 3 feet 6 inches high, by 4 feet 8 inches wide. From the Mantua collection.

7. The Triumph of Vespasian and Titus. (Now in the Louvre).

8. A Sea Nymph, with seven breasts, nursing her children. From the Mantua collection.

9. A Man in a black dress, both hands visible. (Purchased by the King, and restored by Rubens.) 3 feet 1 inch high, by 2 feet 6 inches wide.

10. Julius Cæsar; a black eagle, with outspread wings, upon his shoulder. 3 feet 11 inches high, by 3 feet 1 inch wide. From the Mantua collection.

11. A Goat suckling a Child.

12. Portrait of Giulio Romano ; in his right hand is a paper with architectural designs. 3 feet 6 inches high, by 3 feet 2 inches wide. From the Mantua collection.

13. The Burning of Rome. 3 feet 11 inches high, by 3 feet 6 inches wide. From the Mantua collection.

14. A young Man holding a wild Boar. 4 feet 3 inches high, by 2 feet 9 inches wide. From the Mantua collection.

15. Jupiter with the Thunderbolt. Pallas and other female figures. 4 feet 2 inches high, by 2 feet 9 inches wide. From the Mantua collection.

16. A young Man and young Woman. This picture is ascribed to Giulio Romano.

17. St Jerome. 200l.

*Perino del Vaga.*

Parnassus. The Nine Muses naked, with Nine other Muses, attended by some of the fabled Deities. In the clouds are small figures. The King received this picture as a present from Lord Cottington, who procured it in Spain, from the Marquis of Crescentius, the King's architect.



Valued at 100*l.*, sold for 117*l.* (This picture is now in the Louvre, and has been engraved by Desnoyers).

*Andrea Mantegna.*

1. Nine Cartoons, representing the Triumph of Cæsar. 1000*l.* (Now in Hampton Court).

2. The Death of the Virgin, surrounded by the Apostles—the City of Mantua in the distance. 1 foot 9 inches high, by 1 foot 4½ inches wide. From the Mantua collection.

3. Virgin and Child, with the Baptist and six other Saints. In the landscape is seen St Christopher carrying the infant Saviour through the water,—the fight of St George and the Dragon; and, upon a rock, St Jerome, St Francis, and St Dominic. 1 foot 9 inches high, by 1 foot 5 inches wide. From the Mantua collection.

4. The Woman taken in Adultery, and brought by the Jews before Christ; four half-length figures, as large as life; in water colours. 1 foot 9 inches high, by 2 feet 4 inches wide.

*Antonia da Coreggio.*

1. Apollo flaying Marsyas; four figures in water-colours, upon canvas. From the Mantua collection. 1000*l.* (Now in the Louvre).

2. An Allegorical Picture; eight figures and four

Angels, with the emblems of Prudence, Obedience, Strength, and Justice. A figure personifying the Goddess of War is seated in the landscape, treading two monsters beneath her feet. By her side is an Egyptian wand, a compass, and a globe, with a naked child, who seems to be receiving instruction. 1000*l*. (This picture, also painted with water-colours upon canvas, is now in the Louvre.) Engraved in 1672, by Stephen Picart Romanus, with this inscription — “*La vertu heroique victorieuse des vices, accompagnée des autres vertus, et couronnée par la main de la Gloire.*”

3. A sleeping Venus and Cupid, with a Satyr, who is raising a part of Venus's drapery. 6 feet 2 inches high, by 4 feet wide. From the Mantua collection. 1000*l*. (Probably the same as Coreggio's Jupiter and Antiope, in the Louvre. It will already have been remarked that the compiler of this Catalogue was not very deeply versed in Mythology.)

4. Venus and a sitting Mercury teaching Cupid to read; almost the size of life. From the Mantua collection. (This splendid picture passed from the collection of Madame Murat into that of the Marquis of Londonderry.)

6. Standing figure of John the Baptist, holding a

reed cross in his left hand, and pointing forwards with his right. 5 feet 1 inch high, by 1 foot 8 inches wide. The King brought this picture from Spain.

6. Sitting figure of St John, holding his cross in his hand. 4 feet 10 inches high, by 3 feet 9 inches wide. From the Mantua collection; considered to be a Coreggio.

7. The Virgin, with the Infant and St Catherine; half-length figures, the size of life. In the landscape, the Martyrdom of St Sebastian. Considered by some to be a good copy.

8. Standing figure of Mary Magdalen, leaning—much obliterated. 1 foot 6 inches high, by 1 foot 3 inches wide.

9. St Jerome, supported on his right arm; holding in his right hand a scull upon his book. Considered to be a Coreggio. 2 feet 1 inch high, by 1 foot 8 inches wide.

10. Christ on the Mount of Olives. An angel is holding a chalice to him with the right hand; the left is laid on the Saviour's shoulder. Painted on marble, and supposed by some to be a Coreggio. 2 feet high, by 1 foot 7 inches wide.

11. A large Landscape, with a vineyard and a

wood—shepherds dancing; in a field stands an ass, with a sack on his back. 3 feet 5 inches high, by 4 feet 8 inches wide.

*Pertinensis (Parmegianino).*

1. Our Saviour and St John embracing. 1 foot 4 inches high, by 1 foot 6 inches wide. The King exchanged a picture of Judith, a small whole-length figure, ascribed to Raphael, with the Lord Steward, Earl of Pembroke, for this piece. A copy of the above, from the Mantua collection, was presented to the King, by Sir James Palmer.

2. A Woman, in profile; red dress. 1 foot 2 inches high, by 1 foot wide.

3. The Virgin and Child; one arm of the Saviour rests upon a Globe. 3 feet 10 inches high, by 3 feet wide.

4. An Italian Lady holding a Mirror. The size of life. 3 feet 5 inches high, by 2 feet 9 inches wide; 150*l*.

5. A Man with a Black Beard and a Book; painted upon wood. 2 feet 1 inch high, by 1 foot 5 inches wide

6. The Virgin with the infant Christ and St John. Small half-length figures. From the Frosley collection.

7. St Catherine seated in a Landscape, with two Angels. 11 inches high, by  $8\frac{1}{2}$  wide.

8. Virgin and Child, with St Jerome; 150*l*.

*Giorgione.*

1. Head of a Man, darkly painted, with black cap and dress; neither hands nor shirt collar visible; said to be a Portrait of Himself. 1 foot 10 inches high, by 1 foot 4 inches wide. The King purchased it of Geldrop.

2. The Virgin and the Saviour, with Joseph, St Catherine, St Sebastian, and an unknown individual. Six half-length figures. Painted on wood. 3 feet 2 inches high, by 4 feet 5 inches wide. Purchased by Lord Cottington, for the King. Valued at 100*l*.; sold for 114*l*.

3. A Shepherd, without beard, with long hanging hair, a pipe in his right hand; part of his white shirt visible; some drapery on the right side. The size of life. 1 foot 11 inches high, by 1 foot 8 inches wide. Purchased by the King.

4. Diana, with her Nymphs, and Actæon. Twelve figures in the foreground; fourteen others in the Landscape. 3 feet 1 inch high, by 6 feet wide. Purchased by the King of Mr Endymion Porter.



*Titian.*

1. Standing Figure of Lucretia, holding with her right hand a red veil over her face; a dagger in the other. Whole-length figure; half the size of life. 3 feet 2 inches high, by 2 feet 1 inch wide. From the Mantua collection; 200*l*.

2. Lucretia holding a dagger in her right hand; behind her Tarquin. Painted on wood. 2 feet 7 inches high, by 2 feet 2 inches wide.

3. Tarquin and Lucretia. A much injured Picture; whole-length figures. 6 feet 3 inches high, by 4 feet 3 inches wide. Presented to the King by the Lord Marshal.

4. The Emperor Charles V, whole-length figure, with a white Dog. 6 feet 2 inches high, by 4 feet wide. Brought from Spain by the King. Sold for 150*l*.

5. The Empress of Charles V, holding some Roses; half-length figure.

6. The Marquis of Vangona, with a Page, speaking to some Soldiers, four figures, the size of life, with a portion of the Army visible. 7 feet 4 inches high; by 5 feet 5 inches wide. From the Mantua collection.

7. The Marquis of Guasto addressing his Sol-

diers. Two figures, the size of life. The King purchased this Picture from an Almonedo in Spain. 3 feet 4 inches high, by 3 feet 5 inches wide; 250*l*.

8. The Twelve Cæsars; 1200*l*.

9. Eleven Cæsars; 1100*l*.

10. Portrait of Titian, with his friend the Venetian Senator, in a red velvet dress; half-length figures. 2 feet 9 inches high, by 3 feet 11 inches wide. Valued at 100*l*; sold at 112*l*. This Picture is now at Windsor.

11. Titian and his Mistress; 100*l*.

12. Pope Alexander and Cæsar Borgia; 100*l*.

13. Grettie, Doge of Venice, holding his robe with the right hand; half-length figure. 4 feet 4 inches high, by 3 feet 4 inches wide.

14. The Marchioness of Mantua, in a red velvet dress; her right hand resting on her knee; half-length figure. 3 feet high, by 2 feet 5 inches wide.

15. An Italian Lady—she is endeavouring with both hands to cover her naked shoulders; at the same time holding her robe; half-length figure. 3 feet 11 inches high, by 2 feet wide. The King purchased this Picture in Spain.

16. Portrait of a Man in a black dress, leaning his right elbow upon a table, on which stands a globe; half-length figure. 3 feet 3 inches high, by 3 feet 2 inches wide.

17. Three Heads; a Woman lying as if fainting, in the arms of a Man. 2 feet 5 inches high, by 2 feet 1 inch wide; 100*l*.

18. Three Heads: one a front, the other two side views; each holding an *etui* case; all portraits of the same individual—a jeweller. 2 feet 1 inch high, by 2 feet 5 inches wide; 100*l*.

19. The Pope giving the Admiral of his Fleet the preference over St Peter. Three whole-length figures rather smaller than life. 4 feet 9 inches high, by 5 feet 11 inches wide.

20. A Concert, with five half-length figures: one is teaching, another singing, a third playing on the mandolin, a fourth on the flute, and the fifth, a female, performs the part of auditor. 3 feet 3 inches high, by 4 feet 3 inches wide. From the Mantua collection. (Now in the National Gallery; unfortunately much obliterated.)

21. The Virgin and Child; before them stands St Luke and a Genoese Nobleman; four whole-

length figures. This is one of the twenty-three Pictures purchased by the King, of Frosley. 4 feet 2 inches high, by 5 feet 7 inches wide.

22. St Sebastian pierced with Arrows; he is looking down; one arm is fastened above his head, the other bound to his side; whole-length figure, the size of life. In the Landscape are two Archers shooting, and two Cherubs in the Clouds. 6 feet 3 inches high, by 3 feet 6 inches wide.

23. The Virgin and Child; St Mark and a kneeling Angel. Valued at 150*l.*; sold at 165*l.*

24. The Triumph of St Margaret over the Monster: she is holding a red Crucifix in her hand; whole-length figure. 6 feet 2 inches high, by 5 feet 3 inches wide.

25. The Entombment; six whole-length figures; almost the size of life. 4 feet 4 inches high, by 7 feet wide. From the Mantua collection; 120*l.*

26. The Entombment; the body of Christ seen in a foreshortened position: two Crucifixes in the Landscape, and six figures the size of life. 3 feet 5 inches high, by 4 feet 8 inches wide. From the Mantua collection.

27. Mary Magdalen with clasped hands; her head inclined towards her right shoulder; half-

length figure; the size of life; 2 feet 9 inches high, by 3 feet 3 inches wide.

28. Christ Supping with his Disciples at Emmaus. The host and a boy standing near. 5 feet 3 inches high, by 8 feet wide. (Now in the Louvre.)

29. The Virgin with the infant Jesus; Joseph leaning with his right arm upon a hillock. In the Landscape is a Man driving a Foal; whole-length figures; the size of life. 2 feet 11 inches high, by 5 feet 6 inches wide.

30. The Virgin seated with the Infant on her lap; Joseph drawing Water from a Well, in a ruin, where an Ox and Ass are standing; a dark Landscape; small piece,—called Titian's "*Aurora*." 1 foot 6 inches high, by 1 foot 10 inches wide.

31. The Virgin seated on the ground, with the infant Jesus on her lap; Joseph in a yellow dress. In the Landscape are three Angels; a small Picture; painted on wood.  $9\frac{1}{2}$  inches high, by 2 inches wide. From the Mantua collection, but doubtful.

32. Herodias, with the head of the Baptist in a charger; 150*L*.

33. The "*Venus del Prado*:" with seven figures, the size of life; and four others, with six Dogs in



the Landscape. 6 feet 6 inches high, by 12 feet 11 inches wide. Presented to Charles I, by the King of Spain. Valued at 500*l*; sold at 600*l*:

34. A Naked Female, in the act of drawing on her dress; half-length figure, the size of life. 3 feet 2 inches high, by 2 feet 6 inches wide. The King received this picture from the Duchess of Buckingham, in exchange for one in the Mantua collection.

35. A Naked Female lying on a velvet couch; at her side a little dog. A man in black dress and sword, is playing the organ. 4 feet 4 inches high, by 7 feet 3 inches wide. Valued at 150*l*.; sold for 165*l*.

*Palma Vecchio.*

1. The Virgin and Child: St. Catherine and St. John presenting a Lamb. Painted on wood. 1 foot 3 inches high, by 2 feet 7 inches wide. Valued at 200*l*.; sold for 225*l*.

2. The Resurrection — upon copper; small figures. 3 feet 2 inches high, by 2 feet 5 inches wide.

3. Portrait of a Woman with light hair, in a white dress; half-length figure, the size of life.

3 feet high, by 2 feet 7 inches wide. A present from Sir H. Fanchurch. Doubtful whether original.

*Palma*, (without further designation.)

1. The Virgin and Child, with St. Sebastian. 100*l*.
2. The Conversion of St. Paul. 100*l*.
3. David approaching Saul with the head of Goliath. 100*l*.

*Pordenone*.

1. Solomon offering to Idols. 150*l*.
2. Family Picture, with many figures. 100*l*.
3. Portrait of himself, playing the lute. In exchange for this, the King gave the Lord Chamberlain a picture by *Van Dyck*.
4. Several insignificant small paintings; copies from Titian.

*Sebastiano del Piombo*,

(Designated in the Catalogue *Bartolomeo*.)

1. An Old Man, with a shorn beard; with his right hand upon his breast; in his left he holds a roll of paper. Half-length; the size of life. Painted on cloth. 2 feet 8 inches high, by 1 foot

1 inch wide. The King exchanged this picture with Mr Nic. Lanière.

2. A Woman—supposed to be the artist's wife. 2 feet 5 inches high by 2 feet.

*Paolo Veronese.*

1. The finding of Moses; on the reverse, Bassano has painted a Nativity. 1 foot 3 inches high, by 1 foot 3 inches wide.

2. The figure of Faith, in white drapery; holding in one hand a chalice, in the other a crucifix. 3 feet 4 inches high, by 4 feet 1 inch wide. One of the 23 pictures from the Frosley collection.

3. Diana and Actæon; with other small figures. 1 foot 10 inches high, by 2 feet 6 inches wide. One of the 23 pictures purchased from Frosley.

4. Leda with the Swan, on a white couch. 3 feet 10 inches high, by 3 feet 2 inches wide. The King exchanged a picture from the Mantua collection, with the Duchess of Buckingham, for this painting.

*Pintorello.*

The story of Esther. 120*l*.

*Molanezo.*

The Virgin and infant Jesus, St. John, Elizabeth and Joseph. Valued at 100*l.*; sold for 120*l.*

*Guido Reni.*

1. Hercules and Cacus. 400*l.*
2. Venus sitting, attired by the Graces. 120*l.*  
(Now in the National Gallery.)

*Michael Angelo da Caravaggia.*

Dorcas lying dead. 170*l.*

*Johann Mabugins.*

1. Adam and Eve. 4 feet 4 inches high, by 3 feet 3 inches wide (Now in Kensington Palace.)
2. Henry VII's children—Prince Arthur, Prince Henry (afterwards Henry VIII), and the Princess Margaret. Half-length figures. 1 foot 6 inches high, by 1 foot 2 inches wide. (Now in Kensington Palace.)

*Lucas van Leyden.*

Three pieces with the story of St. Sebastian. Valued at 100*l.*; sold for 101*l.*

*Albert Durer.*

1. Portrait of himself as a young man, with

long yellow hair; with an old fashioned cap of black and white leather; his dress of similar colours. A pair of gloves in his hand. Through the window is seen a landscape. Painted on wood. 1 foot 8 inches high, by 1 foot 4 inches wide. The town of Nuremberg presented this picture to the King, by the hands of the Lord Marshal, the Earl of Arundel. (Probably the same picture now in the Florentine Gallery).

2. The pendant to this is a Portrait of Durer's father, with a black cap of the old Hungarian fashion, and a dark yellow dress; his hands covered with the wide sleeves. Painted on a reddish pannel, which is much cracked. 1 foot 8 inches high, by 1 foot 4 inches wide. Both pictures sold for 100*l*.

3. Portrait of a Man without beard, with florid complexion, and long hanging reddish hair; black cap, and dress edged with white fur. Above the red waistcoat is seen some of the shirt. In a small carved ebony frame; painted on wood. 1 foot 2 inches high, by 10 inches wide.

*Aldegrarf.*

Christ praying in the Garden. 2 feet 5 inches high, by 1 foot 10 inches wide. Brought from Ger-



many by the Earl of Arundel, who presented it to the King.

*Hans Holbein.*

The following pictures were presented to Charles I., by his courtiers:—

1. A Gentleman from Cornwall, in profile, with long pointed beard.

2. Portrait of a Gentleman. Side view, with beard; in a circular frame; diameter, 1 foot 3 inches.

3. Sir Thomas More. In circular frame; diameter, 4 inches.

4. Henry VIII. Front view; in circular frame—diameter,  $1\frac{3}{4}$  inch.

5. The same, in circular frame; diameter 2 inches.

6 and 7. One of the Duke of Brandon's children, in a red dress; and another in green; with the date of the year. Both in circular frames, of 2 inches in diameter.

8. Erasmus Roterodamus. 100*l*.

9. Frobenius, the printer to Erasmus. 100*l*.  
(Both these beautiful portraits, half the size of life, are now in Kensington Palace.)

10. Queen Elizabeth, when a young Princess,

in a red dress, and in her hand a blue book; whole length figure, upon wood. 5 feet high, by 4 feet wide. (Now in Windsor Castle.)

11. Portrait of a Merchant, in black dress and black cap; holding in his hand a letter and a knife. A seal lies on a green table. 2 feet high, by 1 foot 7 inches wide. 100l.

*Isaac Olivier.*

The Entombment. 100l. (Perhaps a painting from the drawing by him at Kensington Palace. Many portraits by this master, as well as by Holbein, were destroyed at the burning of Whitehall.)

*P. P. Rubens.*

1. An Allegorical Piece, representing the advantages of Peace, and the horrors of war. Rubens painted this picture in England, and presented it himself to the King. Nine figures. 6 feet 8 inches high, by 9 feet 11 inches wide. 100l. (This painting, exhibiting Peace driving before her the Demons of War, passed into the Balbi Palace, Genoa. It came afterwards into the Duke of Sutherland's possession, and was presented by him to the National Gallery.)

2. Daniel in the Lion's Den. Presented to the King by Lord Dorchester. 7 feet 4 inches high, by

174. CATALOGUE OF WORKS OF ART

10 feet 8 inches wide. (Now belonging to the Duke of Hamilton.)

3. Portrait of himself, in black dress and gold chain; head size. Presented by Lord Danby. 2 feet high, by 2 feet wide.

4. Portrait of the youthful Brother of the Duke of Mantua, lately deceased, in armour; head size. Painted in Italy, and purchased by the King, when Prince of Wales. 2 feet 1 inch high, by 1 foot 10 inches wide.

5. Portrait of a Lady in black dress and veil. Painted in Italy. 2 feet 5 inches high, by 1 foot 7 inches wide. From the Mantua collection.

6. Sketch upon canvas for the picture in the Banqueting House; sent to the King for approbation. 1 foot  $3\frac{1}{2}$  inches high, by 1 foot 10 inches wide. (This painting represents the Apotheosis of James I., for which Rubens received 3,000*l*. The sketch passed with the Houghton Gallery into Russia.)

7. A large Picture of St George, purchased by the King of Mr Endymion Porter.

*Rembrandt van Ryn.*

1. Portrait of Rembrandt, in a black cap, and dress trimmed with fur: a small gold chain round

his shoulders. Oval picture. 2 feet 5 inches high, by 1 foot 11 inches wide. Presented by Lord Ankrom.

2. Portrait of a Young Man, in grey coat and scarlet cap, sitting on a stool by a coal fire, reading a book; a pair of tongs lying by him. 5 feet 1 inch high, by 4 feet 3 inches wide. Presented by Lord Ankrom.

3. Portrait of an Old Woman, with a large veil round her head. 2 feet high, by 1 foot 6 inches wide. Presented by Lord Ankrom.

*Ant. van Dyck.*

1. Portrait of Count Henry van der Borch.

2. Portrait of the Princess of Falzburgh. Whole-length figure. 7 feet high, by 4 feet wide.

3. Portrait of Nic. Lanière, Chaplain to the King. Half-length figure. 3 feet 7 inches high, by 3 feet 3 inches wide.

4. Portraits of the Elector of the Palatinate, and his brother Robert, in armour.

5. Portrait of the Queen Mother of France, sitting in a chair, with a black dress, holding a rose in her right hand. Half-length figure.

6. Head of an Old Man. 1 foot 4 inches high, by 1 foot 11 inches wide.

7. Portrait of the Duchess of Richmond. Whole-length. 7 feet 3 inches high, by 4 feet 5 inches wide. (This lady was painted by Van Dyck as a St Agnes; now in Windsor Castle.)

8. Portrait of Van Dyck, his left hand placed on his breast. Oval picture. 2 feet 6 inches high, by 1 foot 11 inches wide.

9. Portrait of the First Musician in Antwerp, with gold chain, without beard. Half-length figure. 3 feet 6 inches high, by 3 feet wide.

10. Portrait of the five Children of Charles the First, with a large dog. (Now in Windsor Castle).

11. Portrait of the Queen of Charles I., in a white dress. Three-quarters length.

12. Family Group—Charles I., the Queen, Prince Charles, and the Princess Mary; with landscape, and Westminster in the background. 9 feet 8 inches high, by 8 feet. 150*l*. (Now in Windsor Castle).

13. Portrait of King Charles I. upon a cream coloured horse, with a figure standing by, holding the bridle. Sketch for the large picture. 3 feet 2 inches high, by 2 feet wide. 200*l*.

14. Portrait of Lady Shirley, in a fanciful Persian dress.

15. Procession of the Knights of the Garter.



Painted in *clair obscure*. A long narrow picture. 1 foot 2 inches high by 1 foot 7 inches (?) (At the sale of Sir Peter Lely's pictures, it was again purchased by Government.)

16. The Virgin and Child, with Angels Dancing. 9 feet 1 inch high, by 7 feet  $\frac{1}{2}$  inch wide.

*By unknown Masters.*

Family of the Queen of Bohemia. 100*l*.

Portrait of King Charles I. on horseback. 150*l*.

---

After the tragical death of Charles I., all the collections of art belonging to this Monarch were sold by order of the Parliament. Through the interest, however, of Cromwell, the seven Cartoons by Raphael, from the Acts of the Apostles, were purchased by Government for 300*l*. The rest passed chiefly into foreign countries. His successor, especially his son, James II., made great exertions to recover the scattered treasures; and by these means many objects of art and *virtù* have found their way back to the royal palaces. The Netherlandish States also presented to the last-mentioned King all the pictures from Charles the First's collection in their possession; but even to this day, many of the finest paint-

ings still remain scattered in the galleries at Paris, Vienna, and Madrid.

Don Alonzo de Cárdenas, the Spanish Ambassador to Charles I., who resided in London during the Rebellion, made large purchases from this collection. Eighteen mules were laden with these treasures, which were thus conveyed to Madrid.

Christina, Queen of Sweden, bought some of the finest medallions, jewels, and several pictures, at a high price.

The Archduke Leopold, Governor of Flanders, expended a large sum in some of the finest paintings. They were first sent to Brussels, and subsequently by his means to Vienna. Among these purchases were also various pieces of Tapestry belonging to Charles I., when Prince of Wales; as is evident from the arms embroidered upon them. Prince Frederick of Wales recovered them afterwards for 3,000*l*.

Cardinal Mazarin also purchased many valuable articles: Bed-hangings, Tapestries, Carpets, &c., for his residence in Paris.

## ALPHABETICAL CATALOGUE

OF THE

295 PICTURES FROM THE ORLEANS GALLERY,

Which were exhibited for sale in London, from the 26th of December 1798, to the end of August 1799; with an account of their prices, and by whom they were purchased. 138 pieces were placed in Bryan's Gallery, No. 88 Pallmall, and the remaining 157 at the Lyceum, in the Strand.

---

THESE pictures, which are chiefly from the Italian schools, were purchased in the beginning of the French Revolution by M. La Borde, at that time one of the richest private individuals in Paris, for the sum of 70,000 louis d'ors, and brought by him to England. After the confiscation of his estates in France, he sold this collection, his sole remaining property, in London, to Mr Jeremias Harmann, for 40,000*l.*, who made it over to the Duke of Bridgewater, the Earl of Gower (now Duke of Sutherland), and the Earl of Carlisle, by whom the public exhibition and sale above mentioned were arranged. Twenty per cent.

was immediately paid down on purchase, but none of the pictures were allowed to be removed till the end of August 1799, when the rest of the money was paid. Many of the inferior pictures were sold without reserve: the proprietors also retained a considerable portion for themselves, which had been valued by Bryan at 72,000*l*. The Duke of Bridgewater by this means obtained many of the finest pictures, which laid the foundation of those Galleries now belonging to the Duke of Sutherland, and Lord Francis Egerton. Above 75,000 guineas were cleared by the auction, although upwards of fifty pictures remained unsold, which were not disposed of till a later period.

---

*Nic. del Abate.*

	Price
The Rape of Proserpine, sold to Earl Gower (now Duke of Sutherland)	. £ 160

*Francesco Albano.*

1. Christ with the Samaritan Woman, unsold.
2. Holy Family, called '*La Laveuse*,' T.  
Maitland, Esq. . . . . 400

- |  | Price |
|--|-------|
| 3. Christ appearing to Mary Magdalen, T. Maitland, Esq. . . . .          | £ 150 |
| 4. Communion of the Magdalen, W. Willett, Esq. . . . .                   | 200   |
| 5. Baptism of our Saviour, Earl Temple . . . . .                         | 700   |
| 6. St John Preaching in the Desert, T. Maitland, Esq. . . . .            | 100   |
| 7. Holy Family, the Baroness Lady Lucas (now Countess de Grey) . . . . . | 100   |
| 8. Salmacis, Duke of Bridgewater . . . . .                               | 60    |
| 9. St Lawrence, T. Hope, Esq. . . . .                                    | 150   |

*Alex. Allori.*

- |  |     |
|--|-----|
| Venus and Cupid, T. Hope, Esq. . . . . | 150 |
|--|-----|

*Franc. Baroccio.*

- |  |     |
|--|-----|
| 1. Holy Family, called 'La Vierge aux Chats' . . . . . | 200 |
| 2. Holy Family, Mr Hibbert . . . . .                   | 100 |
| 3. The Repose in Egypt, Baroness Lady Lucas . . . . .  | 200 |
| 4. The Burning of Troy, unsold                         |     |

*Fr. Bassano.*

- |  |    |
|--|----|
| 1. A Farm, Mr Justice Lawrence . . . . . | 20 |
|--|----|



	Price
2. A Sleeping Shepherd, Mr Walton . . .	£ 20
3. Christ Healing the Sick of the Palsy, W. Willet, Esq. . . . .	20
4. The Prodigal Son, Mr Walton . . .	20
5. The Ark, Earl Gower . . . . .	20

*Ciacomo Bassano.*

1. The Circumcision, Earl Gower . . .	100
2. Portrait of his Wife, Earl of Carlisle . . .	20
3. St Jerome, unsold	
4. His own Portrait, Mr Coxe . . . . .	40
5. A Portrait, unsold	

*Leandro Bassano.*

The Last Judgment, Duke of Bridgewater . . .	100
--	-----

*Michael Angelo delle Battaglie.*

A Masquerade, unsold

*Giovanni Bellini.*

1. The Circumcision, Earl of Carlisle . . .	100
2. The Adoration of the Kings, unsold	

*Cav. Bernini.*

1. Portrait of a Monk, Mr Balme . . . . .	10
2. Portrait of a Student, unsold	

*Michael Angelo Buonarotti.*

1. Holy Family, unsold
2. Christ on the Mount of Olives, unsold

*Sebastian Bourdon.*

1. A Portrait, Lord Cremorne . . . . . £ 20
2. Portrait of the Queen of Sweden, with  
three other Portraits, unsold

*C. Cagliari.*

The Adoration of the Kings, unsold

*Guido Cagnacci.*

The Martyrdom of a Saint, unsold

*Cav. Calabrese.*

The Martyrdom of St Peter, unsold

*Luca Cambiasi.*

1. Judith, unsold
2. The Death of Adonis, Earl Gower . . . . . 100

*Annibale Caracci.*

1. Christ and the Samaritan Woman, G.  
Hibbert, Esq. . . . . 500
2. The Martyrdom of St Stephen, the Earl  
of Darnley . . . . . 250

	Price
3. St John showing the Messiah, the Duke of Bridgewater . . . . .	£ 300
4. A Portrait, unsold	
5. St John Praying, with a Glory of Angels, Mr Troward . . . . .	40
6. Landscape, called ' <i>Le Batelier</i> ,' Earl of Carlisle . . . . .	600
7. The Vision of St Francis, Duke of Bridgewater . . . . .	500
8. The Repose in Egypt, Earl Gower . . . . .	700
9. Dead Christ and the Maries, Earl of Carlisle . . . . .	4,000
10. Landscape, called ' <i>La Chase au Vol</i> ,' Earl of Carlisle . . . . .	600
11. Holy Family, called ' <i>Le Raboteur</i> ,' Earl of Suffolk . . . . .	300
12. The Procession of the Sacrament, T. Maitland, Esq. . . . .	300
13. Portrait of Annibal Caracci, Earl of Carlisle . . . . .	200
14. St John Sleeping, Duke of Bridgewater	100
15. Crucifixion, Duke of Bridgewater . . . . .	80
16. Crucifixion, T. Maitland, Esq. . . . .	160
17. Jupiter and Danae, Duke of Bridgewater	500

	Price
18. St Rock kneeling before the Virgin, W. Willet, Esq. . . . .	£ 500
19. St John in the Wilderness, J. J. Anger- stein, Esq. . . . .	200
20. St Jerome, after Corregio, Duke of Bridgewater . . . . .	350
21. St Rock with the Angel, Earl Fitz- william . . . . .	100
22. The Toilet of Venus, Lord Berwick (now in the possession of the Earl of Darnley) . . . . .	300
23. St Stephen, with a Glory of Angels, Earl Gower . . . . .	50
24. Diana and Callisto, Duke of Bridgewater	1,200

*Agostino Caracce.*

1. Martyrdom of St Bartholomew, W. Wil- let, Esq. . . . .	100
2. Christ appearing to Mary Magdalen, Earl Fitzwilliam . . . . .	500

*Lodovico Caracci.*

1. Christ crowned with Thorns, Earl Gower	60
2. The Entombment, Earl Carlisle . . . . .	450

	Price
3. Marriage of St Catherine (from the picture by Coreggio), Duke of Bridgewater . . . . .	£ 150
4. Ecce Homo, Earl Gower . . . . .	80
5. Vision of St Catherine, Duke of Bridgewater . . . . .	600
6. Descent from the Cross, Duke of Bridgewater . . . . .	350
7. Susannah and the Elders, J. J. Angerstein, Esq. . . . .	200

*Mich. Angelo da Caravaggio.*

1. Sacrifice of Isaac, unsold
2. The Transfiguration, unsold
3. Caravaggio's Dream, Mr Coxo . . . . 40

*Polidoro da Caravaggio.*

The Three Graces, unsold

*Carlo Cignani.*

- Christ appearing to Mary Magdalen, Duke of Bridgewater . . . . 80

*Antonio da Coreggio.*

1. Education of Cupid (copy), W. Willet, Esq. (The original was formerly in



- |   | Price       |
|---|-------------|
| the Marquis of Londonderry's collection, now in the National Gallery                            | £350        |
| 2. Virgin and Infant Jesus (copy; the original is in the National Gallery), Duke of Bridgewater | . . . 1,200 |
| 3. Portrait of Cæsar Borgia (not by Coreggio), Th. Hope, Esq.                                   | . . . 500   |
| 4. Noli me tangere, Robert Udney, Esq.  | . . 400     |
| 5. Holy Family, unsold  |             |
| 6. The Muleteer reported to have been painted for the Sign of an Inn, Earl Gower                | . . . 80    |
| 7. A Study of Heads (copy), J. J. Angerstein, Esq.  | . . . 100   |
| 8. Ditto, J. J. Angerstein, Esq.  | . . 100     |
| 9. Portrait, called 'Le Rougeaud,' Mr Jones   | . . . 20    |
| 10. Danae, unsold   |             |

*Pietro da Cortona.*

- |                                   |           |
|-----------------------------------|-----------|
| Flight of Jacob, G. Hibbert, Esq. | . . . 450 |
|-----------------------------------|-----------|

*Domenichino.*

- |   |     |
|---|-----|
| 1. A Marine Landscape, T. Maitland, Esq.    | 250 |
| 2. St John the Evangelist, Earl of Carlisle | 600 |

	Price
3. St Jerome, Th. Hope, Esq. . . . .	£ 350
4. Christ Bearing his Cross, Duke of Bridgewater . . . . .	800
5. Landscape, with Abraham and Isaac, Mr Ward . . . . .	150
6. Landscape, with St Jerome, Duke of Bridgewater . . . . .	500
7. Vision of St Francis, Duke of Bridgewater	300
8. A Sybil, Earl Temple . . . . .	400

*G. Andr. Donducci.*

A Sketch, unsold

*Domenico Feti.*

La Fileuse, T. Maitland, Esq. . . . . 100

*Francesco Francia.*

Holy Family, with the Apostles Peter and  
Paul, Mr Noncy . . . . . 100

*Benvenuto Garofalo.*

1. Transfiguration (after Raphael), unsold
2. Holy Family, unsold
3. Holy Family with St Catherine, unsold

*Benedetto Gennaro.*

St John reading, Earl Gower . . . . . 30

*Oratio Gentileschi.*

Man with a Cat, unsold

*Luca Giordano.*

1. Christ driving the Money-changers from the Temple, unsold
2. The Pool of Bethesda, unsold

*Giorgione.*

1. Gaston de Foix, Earl of Carlisle . . . £ 150
2. Pic de Mirandole, Justice Lawrence . . . 20
3. Adoration of the Shepherds, unsold
4. Portrait of Pordenone, Mr Nesbitt . . . 50
5. Cupid stung by a Bee complaining to Venus, unsold. (This picture belongs now to Sir J. Pringle, Bart., Manchester)
6. St Peter the Martyr, unsold. (Now in the National Gallery)
7. Holy Family with St John, Duke of Bridgewater . . . 300
8. Milo Crotoniate, Earl of Darnley . . . 40

*Guercino.*

1. Presentation in the Temple, Earl Gower 600
2. David and Abigail, Duke of Bridgewater 800

190 CATALOGUE OF THE PICTURES

	Price
3. Head of the Virgin, G. Hibbert, Esq.	£ 50
4. St Jerome, unsold	

*Innocenzio da Imola.*

The Nativity, unsold

*Lanfranco.*

The Annunciation, unsold

*Charles Le Brun.*

1. The Murder of the Innocents, Mr Desenfans	150
2. Hercules Killing the Horses of Diomed, T. Maitland, Esq.	50

*Eustace Le Sueur.*

Alexander and his Physician, Baroness Lady Lucas	300
---	-----

*Lorenzo Lotto.*

Holy Family with Saints, Duke of Bridge- water	40
---	----

*P. Matheo.*

Salmacis, unsold

*Claude Lorrain.*

A Sea Port, Mr Rogers	50
-----------------------	----

FROM THE ORLEANS GALLERY. 191

Price

*Carlo Maratti.*

Triumph of Galatea, W. Willet, Esq. . £ 100

*G. Muziano.*

The Raising of Lazarus, unsold

*Francesco Mola.*

1. St John Preaching, Earl Gower . 250

2. A Landscape, with the Repose in Egypt,  
Right Hon. C. Long . . 80

3. The Death of Archimedes, Earl Gower . 40

*Paduanino.*

Rinaldo and Armida, Th. Hope, Esq. . 350

*Giacomo Palma.*

1. Portrait of a Doge of Venice, Duke of  
Bridgewater . . . 400

2. Herodias, Mr Nesbitt . . 150

3. Venus and Cupid, unsold

4. Holy Family, Duke of Bridgewater . 200

5. St Catherine, Mr Bryan . . 30

6. Portrait of a Lady, Mr Skipp . . 60



Price

*Parmegianino.*

- |   |       |
|---|-------|
| 1. Cupid finishing his Bow, Duke of Bridge- |       |
| water                                       | £ 700 |
| 2. Holy Family, Earl of Carlisle            | 100   |
| 3. The Marriage of St Catherine, Mr Troward | 250   |
| 4. Education of the Saviour, Mr Udney       | 100   |
| 5. Madonna and Child, Mr Coles              | 150   |
| 6. Head of St John, Mr Wright               | 25    |

*Pietro Perugino.*

- |                                    |    |
|------------------------------------|----|
| 1. The Entombment, C. Sykes, Esq.  | 60 |
| 2. The Virgin and Child, unsold    |    |
| 3. The Adoration of Christ, unsold |    |

*Peruzzi Baldassare.*

- |                                     |    |
|-------------------------------------|----|
| The Adoration of the Kings, Duke of |    |
| Bridgewater                         | 80 |

*Seb. del Piombo.*

- |   |       |
|---|-------|
| 1. Descent from the Cross, Duke of Bridge-  |       |
| water                                       | 200   |
| 2. The Raising of Lazarus, J. J. Angerstein | 3,500 |

*Pordenone.*

- |   |    |
|---|----|
| 1. Hercules strangling the Centaur, Earl of |    |
| Darnley                                     | 40 |
| 2. Judith, Earl Wycombe                     | 40 |

Price

*Nicolas Poussin.*

- 1—7. Lot of seven pictures—the Seven Sacraments, Duke of Bridgewater; each at 700*l.* . . . £ 4,900
8. St Paul supported by Angels, W. Smith, Esq. . . . . 400
9. Moses trampling on the Crown of Pharoah, Duke of Bedford . . . 400
10. Moses striking the Rock, Duke of Bridgewater . . . . . 1,000
11. The exposing of Moses, Earl Temple . . . 800
12. The Birth of Bacchus, W. Willet, Esq. 500

*Rafaello da Urbino.*

- 1 Virgin and Child, unsold, called '*La belle Vierge.*' The Duke of Bridgewater kept this picture for . . . 3,000
2. Vision of Ezekiel, Lord Berwick . . . 800
3. Holy Family, called '*La Vierge aux Palmiers,*' Duke of Bridgewater . 3,000
4. Virgin and infant Jesus, with St John, Duke of Bridgewater . . . 300
5. Virgin and Child, small picture, G. Hibbert, Esq. . . . . 500
6. Holy Family, W. Willet, Esq. . . . 700

- |  |             |
|--|-------------|
| 7. Christ bearing his Cross, G. Hibbert, Esq.                                  | £ 150       |
| 8. Entombment, unsold  |             |
| 9. Christ praying in the Garden, unsold  |             |
| 10. Portrait of Julius II, unsold  |             |
| 11. St John in the Wilderness, Lord Berwick                                    | . . . 1,500 |
| 12. Holy Family, called ' <i>La Vierge aux Palmiers</i> ,' Duke of Bridgewater | . 1,200     |

*Guido Reni.*

- |  |       |
|--|-------|
| 1. Mater Dolorosa, unsold                                      |       |
| 2. The force of Love, Th. Hope, Esq.                           | . 350 |
| 3. Susannah and the Elders, W. Willet, Esq.                    | 400   |
| 4. The Martyrdom of St Appollonia, Mr Troward                  | . 350 |
| 5. Ecce Homo, G. Hibbert, Esq.                                 | . 150 |
| 6. The infant Jesus sleeping on the Cross, Duke of Bridgewater | . 300 |
| 7. The Magdalen, Th. Hope, Esq.                                | . 400 |
| 8. The Sybil, G. Hibbert, Esq.                                 | . 350 |
| 9. Head of the Magdalen, Earl Gower                            | . 150 |
| 10. The Decollation of St John, Mr Bryan                       | . 250 |
| 11. St Sebastian, unsold                                       |       |
| 12. St Bonaventura, Mr Bryan                                   | . 50  |
| 13. David and Abigail, unsold                                  |       |

*Giulio Romano.*

1. Scipio rewarding his Soldiers, Duke of  
Bridgewater . . . . . £ 200
2. The Rape of the Sabines, Duke of  
Bridgewater . . . . . 200
3. The Siege of Carthage, Duke of Bridge-  
water . . . . . 200
4. The Continence of Scipio, ditto . . . . 200
5. Fight between the Romans and Sabines,  
ditto . . . . . 200
6. The Family of Coriolanus, and his Fol-  
lowers, ditto . . . . . 200
7. The Nursing of Hercules, ditto . . . . 300
8. Birth of Bacchus, unsold
9. Birth of Jupiter, unsold

*Maitre Roux.*

The Woman taken in Adultery, unsold

*Salviati.*

The Rape of the Sabines, unsold.

*Andrea Sacchi.*

1. Christ bearing his Cross, Th. Hope, Esq. 150
2. Adam lamenting the Death of Abel, R.  
Udney, Esq. . . . . 20

Price

*Sarazin.*

Death of the Virgin, Earl of Carlisle . . . £ 40

*Andrea del Sarto.*

1. Jupiter and Leda, Mr Aufrere . . . 200
2. The Death of Lucretia, — Mitchell, Esq. 100

*Scarzelino da Ferrara.*

Christ with his Disciples at Emmaus, Duke  
of Bridgewater . . . 100

*Andrea Schiavone.*

1. Christ before Pilate, Duke of Bridgewater 250
2. Dead Christ and Angels, Earl Gower . 150

*Bartolomeo Schidone.*

1. The Virgin teaching the infant Saviour to  
read, Duke of Bridgewater . 300
2. Holy Family, Mr Boddington . . . 20

*Antonio Solario.*

Herodias, unsold

*Spagnoletto.*

1. Christ among the Doctors, Duke of  
Bridgewater . . . 150
2. Heraclitus, Earl Gower . . . 20



	Price
3. Democritus, Earl Darnley . . . . .	.£ 20
4. Heraclitus, Earl Darnley . . . . .	20
5. Democritus, Mr Nesbitt . . . . .	20

*Tintoretto.*

1. Portrait of the Duke of Ferrara, Earl of Carlisle . . . . .	150
2. Portrait of a Man with a Book, Duke of Bridgewater . . . . .	80
3. A Portrait, Duke of Bridgewater . . . . .	60
4. Jupiter and Leda, W. Willet, Esq. . . . .	200
5. Descent from the Cross, Duke of Bridgewater . . . . .	600
6. The Nursing of Hercules, Mr Bryan (now in the possession of the Earl of Darnley.) . . . . .	50
7. The Last Judgment, Duke of Bridgewater . . . . .	150
8. Portrait of Aretin, Earl Gower . . . . .	30
9. Portrait of Titian, ditto . . . . .	30
10. The Incredulity of Thomas, Lord Falmouth . . . . .	40
11. The Presentation in the Temple, Duke of Bridgewater . . . . .	40
12. The Consistory, Earl Gower . . . . .	40

*Titian .*

	Price
1. Titian and his Mistress, Mr Bryan	. £ 50
2. Portrait of Clement VII, Duke of Bridgewater	. 400
3. Venus rising from the Sea, called "Venus à la Coquille," Duke of Bridgewater	800
4. A Concert, a Sketch, G. Hibbert, Esq.	. 100
5. Titian's Daughter holding a Helmet, Baroness Lady Lucas	. 400
6. Portrait of Titian, Earl of Carlisle	. 70
7. Venus admiring herself, Earl Darnley	. 300
8. Christ appearing to Mary Magdalen, Mr Rogers	. 400
9. Small Holy Family in a landscape, Mr Walton (now belonging to W. Wilkins, Esq.)	. 100
10. The Temptation of our Saviour, half-length figures, Th. Hope, Esq.	. 400
11. Charles V on Horseback, J. J. Angerstein, Esq.	. 150
12. Portrait of a Lady, called " <i>L'Esclavonne</i> ," unsold	
13. Portrait of a Lady, unsold	
14. Portrait of Count Castiglione, unsold	

	Price.
15. Philip II and his Mistress, Earl Fitzwilliam . . . . .	1,000
16. Perseus and Adromeda, unsold	
17. Education of Cupid, Earl Gower . . . . .	800
18. Rape of Europa, Lord Berwick (now at Earl Darnley's) . . . . .	700
19. Venus and Adonis, Mr Fitzhugh . . . . .	300
20. The Emperor Vitellius, Mr Cosway . . . . .	20
21. The Magdalen, T. Maitland, Esq. . . . .	350
22. Diana and Actæon, Duke of Bridgewater . . . . .	2,500
23. Diana and Callisto, Duke of Bridgewater . . . . .	2,500
24. Portrait of a young Man, unsold	
25. Diana pursuing Actæon, Sir A. Hume . . . . .	200
26. Allegory on Human Life, Duke of Bridgewater . . . . .	600
27. The Emperor Vespasian, Mr Cosway . . . . .	20
28. A head, unsold.	

*Alessandro Turchi.*

1. Abraham and the Angel, E. Coxe, Esq. . . . .	100
2. The Chastity of Joseph, Duke of Bridgewater . . . . .	200

*Perino del Vagu.*

	Price.
The bath of Venus, Mr Nesbitt . . .	80

*Pierre Valentin*

1. The Four Ages, J. J. Angerstein, Esq. . . 80
2. A Concert, Duke of Bridgewater . . . 60
3. The Senses, unsold

*Luis de Vargas.*

St John in the Wilderness, Duke of Bridge-	
water . . .	80

*Velasquez*

1. Lot and his Daughters, Th. Hope, Esq. . . 500
2. The finding of Moses, Earl of Carlisle . . 500

*Paul Veronese.*

1. Rape of Europa (now in the National Gallery), W. Willet, Esq. . . . 200
2. Our Saviour with his Disciples at Emmaus, Earl Gower . . . 200
3. Mars disarmed by Venus, unsold
4. The finding of Moses, T. Maitland, Esq. 40
5. An Allegory, unsold (called "*Le Respect*," now in the possession of Earl Dudley)

FROM THE ORLEANS GALLERY. 201

	Price.
6. Mars and Venus, W. Willet, Esq. .	250
7. An Allegory (called " <i>Le Degout</i> "), unsold	
8. Leda, Earl Gower . . .	300
9. Mercury and Herse, unsold	
10. Wisdom accompanying Hercules, Th. Hope, Esq. . . . .	500
11. Paul Veronese between Virtue and Vice, Th. Hope, Esq. . . . .	500
12. An Allegory, " <i>L'Amour Heureux</i> ," un- sold	
13. An Allegory, " <i>L'Infidélité</i> ," unsold	
14. The Death of Adonis, Duke of Bridge- water . . . . .	150
15. The Judgment of Solomon, Duke of Bridgewater . . . . .	60
16. Mars and Venus united by Love, H. Elwyn, Esq. . . . .	300

*Giorgio Vasari.*

1. The six Poets of Italy, Th. Hope, Esq. .	100
2. Susannah and the Elders, unsold	

*Leonardo da Vinci.*

1. Portrait of a Woman, R. Udney, Esq. .	250
2. La Colombine, Duke of Bridgewater .	60



*Daniel da Volterra.*

Price.

Descent from the Cross, Earl of Suffolk 100

*Simon Vouët.*

An Allegory of Peace, unsold

*Antoine Watteau.*

A Ball, unsold

*Unknown Masters.*

A Boy with a Mask, Mr Wright . . . 10

Portrait of the Chevalier del Pozzo, Mr  
Nesbitt . . . 20

A Portrait, H. Elwyn, Esq. . . 5

## GENERAL SURVEY OF ART IN ENGLAND.

---

As a foreigner, when removed from England, has but few chances of becoming acquainted with the English school of art, I sought every opportunity of extending my acquaintance with English artists, and in the Exhibitions then open, was enabled to take a tolerably complete survey of their productions.

The different London Institutions in which the works of living artists are exhibited, and which open every spring, are as follows:—

1. The Exhibition of the Royal Academy in Somerset House. This ranks the highest; and begins in the month of May. Besides this annual display, the works presented to the Society at the period of admission by its various members, are contained in the Council-room of this building.

2. The Exhibition of the British Institution in the Shakspeare Gallery, Pall Mall. This institution, of which the King is patron, was founded in 1805, for the purpose of exhibiting in the spring the works of living artists, and in the autumn those of the old masters.

3. The Institution of British Artists, Suffolk Street. An association of painters, for the purpose of establishing an exhibition of oil paintings, during the spring and summer months.

4. The Exhibition of the Society of Painters in Water Colours, Pall Mall East. Water colour drawings exclusively are exhibited here. The finest works of each successive exhibition, are engraved and published in numbers, under the title "The Gallery of the Society of Painters in Water Colours. Colnaghi, Son, and Co., London." Twelve numbers, of three plates each, have appeared; price, India paper, 18s.; imperial 4to, 15s.; royal 4to, 9s.

5. The New Society of Painters in Water Colours, established in 1832, for the same purpose as the foregoing; the taste for water colour drawings being rapidly on the increase,

and the Pall Mall gallery not affording sufficient room for all the productions of this kind.

The knowledge of the present state of art in England, which the examination of the works of the dead and living English artists, and the assistance of much verbal information has enabled me to obtain, I shall here endeavour to communicate as briefly as possible. Should it be objected that there is too much detail in parts, whilst, as a whole, my remarks are unreasonably incomplete, I beg to urge in my defence, that, in the limits proposed to my work, I have been obliged to restrict myself to the more important matter; and, on the other hand, have not felt myself justified in omitting those characteristics, which appeared to me applicable to my subject.

---

Although the English, since the thirteenth century, have kept pace with the Germans and French, in what may be designated as the architecture and sculpture of the middle ages, and some remains even of Fresco painting\* of the

\* See "John Thomas Smith's Antiquities of Westminster, the Old Palace and St Stephen's Chapel (now the House of

fourteenth and fifteenth centuries, may justify us in concluding, that works of a certain degree of merit were also executed in that style ; yet it is an undeniable fact, that at the end of the fifteenth century, neither sculptor nor painter, worthy of the name, was to be found in England. In the execution of all important works of art, and even for portraits, foreign artists were, in consequence even as late as the middle of the last century, invariably employed ; and in the sixteenth and seventeenth centuries, many of the palaces were erected by foreign architects. This point we will now consider more fully, and endeavour to show how a distinct school has since arisen in England.

---

PAINTERS IN ENGLAND.

At the termination of the 15th century, in the reign of Henry VII, we meet with *Johann*

Commons). London, 1807." 1 vol. 4to, with 250 Engravings ; or, " Th. Fisher, A Series of Ancient Paintings of the Chapel of the Trinity, at Stratford. London, 1807." 1 vol. fol.



*Mabuse* ; later, in the time of Henry VIII, with *Gerhard Lucas*, *Horenbout*, *Hans Holbein*, *Antony More*, and many other German and Flemish painters of less distinction. Among the Italians at that time in England, *Bartolomeo Luca Penni*, is worthy of notice ; *Isaac* and *Peter Oliver*, or *Olivier*, of French extraction, painted also good portraits in miniature. In the reign of Queen Elizabeth, *Federigo Zuccherò* was summoned from Italy, and many fine portraits by his hand still exist in England. The most admired among the Flemish painters of that day were *Lucas de Heere* and *Cornelius Ketel*. At the commencement of the 17th century, *Balthasar Gerbier* of Antwerp, became an especial favourite with Charles I. With equal lustre, and far higher merit, *P. P. Rubens* and *Anton van Dyck*, the master and scholar, successively appeared in England.

*William Dobson*, the only English painter of that time worthy of note, formed his style after the last-mentioned master. His portraits have something very characteristic, and are excellent both in drawing and colouring. He died in

1646, at the age of 36,—too early to have sufficiently established his celebrity.

With better fortune than this last, and endowed with a singularly happy talent for representing feminine grace, *Sir Peter Lely* (more properly *van der Faes* or *van der Vaas*), a native of Soest in Westphalia, succeeded to Van Dyck.

*Antonio Verrio*, of Naples, was employed by Charles II. to paint the ceilings of the apartments in Windsor Castle, for which he was munificently rewarded. Besides these, and up to the end of the 17th century, the names of many Flemish artists appear who painted portraits and small pictures.

The catalogue of foreigners is here interrupted by several native names; the most remarkable of which are *Richard Gibson*, *Michael Wright*, and *Samuel Cooper*:—the miniature portraits of this last, in particular, are highly prized.

Towards the latter end of the 17th century, *Sir Godfrey Kneller*, of Lubeck, rose greatly into favour; and the mansions of the English

nobility furnish abundant specimens of his style of portraiture, which, however, rather prove at how low an ebb the state of art was at that period in England, Kneller being esteemed the first painter of the day. Upon a par with him, stood, a little later, the English artist, *Jonathan Richardson*, who, it is true, painted portraits of some merit, but who made no very arrogant estimation of his own talents, even although he considered himself the best English artist of his time.

From the beginning of the 18th century, the names of English artists, although still interspersed with those of the numerous resident foreigners, began to thicken. One of the most distinguished of these was *Sir James Thornhill*, who besides painting altar-pieces and ceilings, (for instance, those in Greenwich Hospital), also decorated the cupola of St. Paul's. His works, however, bear too much the stamp of French mannerism to be relished now. Thornhill died in 1734.

His son-in-law, *William Hogarth*, has, by his humorous representations of character from

real life, earned a far more permanent reputation. We have already had occasion to extol the peculiar excellencies of many of his pictures. He was born in the year 1697 or 1698, and died in 1764. The first complete account of this master appeared in a work by John Nichols, entitled "Biographical Anecdotes of William Hogarth, with a catalogue of his productions:" London, 1781. 8vo. A list of his paintings is also to be found in Horace Walpole's "Anecdotes of Painting in England," 1786. Hogarth's complete works have been published by John Ireland, in eight volumes, under the title of "Hogarth Illustrated." The German edition, with engravings by E. Riepenhausen, and an explanatory text by Lichtenberg, is now appearing in a more complete form, in J. H. Lyser's "*Ausführliche Erklärung der Hogarth'schen Kupferstiche, mit verkleinerten, aber vollständigen Copien derselben, von E. Riepenhausen.*" 13te Lieferung, Goettingen, 1833. In the "Annals of the Fine Arts," No. 16, page 201, an account is given of

some lately discovered pictures of Hogarth's. A paragraph also on this subject is in the "*Kunst Blatt*" of June 5th, 1820. Allan Cunningham has dwelt largely upon this artist, in his "Lives of the British Painters," &c.

Another distinguished portrait-painter of that time was *Joseph Highmore*, of whose excellence a proof is displayed in his beautiful portrait of Dr Young, in All Souls' College, Oxford. Many historical pictures were also executed by him; for instance, his 'Hagar in the Desert,' in the Foundling Hospital, London. He died March 9th, 1780, aged 88.

With *Sir Joshua Reynolds* (born July 16th, 1723) begins the school of painting peculiar to the English. He it was who laid the foundation of that style of treatment which, by its depth of tone and juicy colouring, has given that pre-eminence to the English school, which it asserts over all others now existing. Sir Joshua was likewise what might be called an eclectic: in other words, he sought to unite the beauties of different great masters, and to combine in one style the local tints



of a Titian, the playful colouring of a Rubens, and the chiaro-oscuro of a Rembrandt. In the manner of laying on the colours he preferred to imitate Coreggio, but exaggerated his freedom of handling;—a quality that still cleaves as an inheritance to many an English artist. As a portrait-painter, Reynolds is still considered by his countrymen to stand highest in the English school—and with justice, for in delicacy of feeling for form, and powerful execution, he has as yet been excelled by none of them: even his colouring has a wonderful freshness. Several historical pieces are also existing proofs of his activity, but here the portrait-painter is too conspicuous: neither in the treatment of the subject, nor in the drawing, have they the true historical feeling. In the former he shows a deficiency of poetical conception; in the latter he is neither scientific nor profound,—so much so, that he has himself confessed his inability.

Reynolds also deservedly obtained great credit by his exertions as President of the Royal Academy (established in 1769);—no less

by his lectures, however imperfect these may be considered in some respects, than by the productions of his pencil as an artist, whereby he influenced the education of the younger painters. Through the medium of the former, it was his constant effort to enlighten the minds of his pupils and other auditors upon the nature of art, and to promote and strengthen the taste for it among all its amateurs. Much, indeed, does the English artist owe to his well-directed influence and judicious regulations. As painter to the King, and President of the Academy, he availed himself of every opportunity in his power, of raising artists higher in the estimation of the nobility, and of bringing these two bodies into more frequent intercourse. This he mainly effected by establishing an annual academical dinner, to which, besides the members of the Academy, a certain number of noble patrons of the art are invited.

We shall hereafter speak of the exertions made by Reynolds and other English artists, to obtain a suitable sphere for their talents,

by the proposed decoration of St Paul's. Suffice it here to say, that in the furtherance of this plan, which was ultimately frustrated by the clergy, he used every effort that lay in his power.

Many of Reynolds's works have already been mentioned. The Council-room of the Academy contains four of his portraits:—those of George III. and Queen Charlotte, one of himself, and one of Sir William Chambers, the eminent architect, who formed the plan of Somerset House. Two of his historical compositions are engraved in Boydell's Shakespeare Gallery, viz.—‘Macbeth with the three Witches,’ Vol. i., No. 38; and ‘the Death of Cardinal Beaufort,’ Vol. ii., No. 18. The former is a strange, the latter a horrible picture. The four following pieces are considered his best:—

‘Hope nursed by Love.’ A somewhat puzzling allegory.

‘The Death of Count Ugolino and his Sons’ in the Tower of Pisa. A heart-rending subject, which he has represented as more horrible,

than either grand or deeply conceived in character. Dixon has published a good mezzotinto of it.

‘Puck, or Robin Goodfellow,’ from Shakespeare’s ‘*Midsummer Night’s Dream*.’ This picture has been already described in the catalogue of Mr Rogers’ Gallery.

‘The Infant Hercules strangling the Serpents.’ This Reynolds painted for the Empress Catherine of Russia. The original beautiful sketch was unhappily destroyed by fire; there still, however, exists a copy of it not inferior to the original, connected with which the following anecdote is remarkable: A friend of Reynolds once requested and obtained permission for one of his pupils to copy this piece as a study. The talented young painter exerted himself to the utmost to equal the excellence of his original, but was unable to produce a certain tone, that predominated in the whole picture. Having, however, heard that Reynolds was accustomed to dabble with every kind of material for mixing colours, it occurred to him to mix his own with wax and copal varnish, and by so doing suc-

ceeded admirably. When Sir Joshua saw the copy he could scarcely believe his eyes; he put on his spectacles, took one pinch of snuff after another (his constant habit), and after turning the picture on all sides, at last asked, "What have you mixed your colours with?" "With wax and copal varnish," said the pupil. "Pooh! nonsense!" said Reynolds, "you had better paint with oil colours." He could not bear to have his experiments imitated by others, and made a great secret of them. He had, in truth, the more reason to conceal these experiments, as they were often attended with unfavourable results, which might easily have brought his talents into disrepute. Northcote, who was his best scholar, narrates, that when a youth, studying under Reynolds, he has frequently seen his pallet set with the usual oil-colours untouched at the end of the day; a circumstance that greatly puzzled him. His surprise, however, was extreme on entering the studio early one morning, to see the portrait of a lady, on which Reynolds had painted the day before, and placed at the fire to dry the quicker, per-



fectly faded. Such was the result of one of Reynolds' experiments. Sir Joshua Reynolds died in February 1792. The greater part of his works have been lately engraved by S. W. Reynolds. Biographical notices of him are contained in the following publications: "The Works of Sir Joshua Reynolds and his Life, by Edmund Malone," 3 vols. 8vo., and "The Life of Sir Joshua Reynolds, by James Northcote," 4to. 1813. A catalogue of the Engravings from his pictures has appeared under the following title: "A Descriptive Catalogue of all the Prints and Engravings, which have been executed from original Paintings and Portraits by Sir Joshua Reynolds. London, 1826." 1 vol. 12mo. price 5s.

A complete edition of his writings was published in London, in 3 vols. 8vo.

We have already made mention of *Allan Ramsay*, a competitor with Reynolds (born 1704, died 1784). He, however, devoted himself too sedulously to literature, to become a dangerous rival.

*George Romney* (born 1734, died 1802). Another celebrated painter of that time, who disputed the palm with Reynolds, and was con-

sequently on many occasions thrown into the back-ground, and otherwise unfairly treated by him. His carelessness, however, in drawing, and the want of harmony in his colouring were impediments to his fame of far more consequence than the envy of a rival. The three following compositions from Boydell's "Shakspeare Gallery," will give an idea of his peculiar style. "Shakspeare Nursed by Tragedy and Comedy" is the first plate in the collection. Plate 49, a pendant to this, represents Shakspeare attended by Nature and the Passions. The third from Shakspeare's "Tempest" is considered one of his best pictures.

An account of his life was published by Hayley in 1831, and one of a more complete and satisfactory kind by his son, John Romney.

In the same degree as Sir Joshua Reynolds is regarded as the founder both of portrait and historical painting in England, may *Thomas Gainsborough* (born 1727) be considered that of the landscape school. Many of his works have been already here particularized. He has also occasionally produced some fine portraits; the excellence of which, however, consists more in the beauty of colouring, than either in correctness of design, or powerful conception of cha-

racter. His own portrait, marked No. 59, hangs in the Council-room of the Academy.

Gainsborough's high estimation of his own talents frequently brought him into unpleasant disputes with his fellow artists. With the members of the Academy, who would not always permit his caprices to interfere with the established rules of the institution, he was perpetually at variance. His last words, "We are all going to heaven, and Van Dyck is of the party," were truly characteristic of the man. He died 1788.

Another eminent painter of that time was *Richard Wilson*. His merit consists rather in the exquisite poetry of his conceptions than in his fidelity to nature, or in the beauty of his tones. His colours, especially the green, are both dry and hard. His pictures have suffered much from the cracking of the surface, which greatly disfigures them. Fortunately for his fame, the greater part of them have been copied by the best engravers of his time, a circumstance which has brought them into general knowledge. He was born in 1714, and died in 1782.

*Benjamin West*, born in the year 1738, at Springfield, in Philadelphia, was one of the sect

of Quakers. His eminent talents, upon the death of Reynolds, raised him to the President's chair. In many respects his qualifications as an artist are completely opposed to those of his predecessor; Reynolds being distinguished by grace of design, and depth of colouring—West, on the contrary, in his best works, by a certain severity, both in the style of his compositions, and in his drawing of the human figure, a department in which he was thoroughly grounded. Less powerful and rich in colouring than Reynolds, he was still more conspicuously deficient in the charms of the *chiaro-oscuro*. Whenever he has introduced broad masses of shadow, they are invariably monotonous and hard: in his colouring he is also frequently flat and disagreeable; for instance, in his picture of the "Last Supper," in the National Gallery. His latter works are tainted with a great academical stiffness of manner, as may be seen in his great picture, "Christ Healing the Sick," in the same gallery. This inequality of style cannot be laid to the charge of his predecessors. Two of his *chefs-d'œuvres*, "Moses with the Brazen Serpent," in the possession of Mr Neeld, and "The Apostle Paul on the Island of Melita," in the chapel of Greenwich Hospital, have already

been noticed, as well as the three Battle pieces: "the Battle of La Hogue," "the Battle of the Boyne," and "the Death of General Wolfe," in the Marquis of Westminster's Gallery. His "King Lear," in the Shakspeare Gallery, is a somewhat theatrical composition; and his "Christ Blessing the Little Children," in the Council-room of the Academy (No. 52), is one of his feeblest productions. He terminated his long and active career in the year 1820. An account of his life was published under the title of "Life and Studies of Benjamin West, Esq., President of the Royal Academy, by John Galt," 8vo.

*James Barry* (born 1741, died 1806). Although possessed of great talents, this artist, in point of colouring, was still less successful than West. His shadows are brown—his lights too white: his drawing, also, deficient both in elegance and correctness. The plan proposed for decorating St Paul's being, as before mentioned, frustrated, the Society for the Encouragement of Arts, &c. submitted the proposal of painting their great room to different artists, who all, however, except Barry, declined accepting the engagement. This is his principal work, and consists in a series of six large oil-



paintings, which now occupy the upper part of the room. Barry—a man of more singularity than originality—undertook this task with the express intention of controverting the opinion of Montesquieu, Du Bos, and Winckelman, who maintain that the English nation have no feeling for the higher departments of art. For this purpose he selected several poetical and allegorical subjects, intended as illustrations of a philosophical idea, which, in the letter-press accompanying his etchings of these pictures, he has thus expressed :—

“That the attainment of happiness, individual as well as public, depends on the development, proper cultivation, and perfection of the human faculties, physical and moral ; which are so well calculated to lead human nature to its true rank, and to the glorious designation assigned for it by Providence.”

To illustrate this doctrine, the first picture represents mankind in a savage state, exposed to all the inconveniences and misery of neglected culture, and embraces the story of Orpheus.

2. A Grecian Harvest Feast. Mankind, under the instruction of Ceres and Bacchus, are

taught the value of domestic happiness, the pleasures of the dance, and other social enjoyments.

3. The Crowning of the Victors in the Olympic Games. This is a large, long picture, representing the distribution of prizes, and the procession of the victors, with groups of Athenian philosophers, legislators, &c. The encouragement of virtue and talent in public life.

4. The Thames. An allegorical picture. The river God, seated on a car, is drawn by the English navigators, Sir Francis Drake, Sir Walter Raleigh, Cabot, and Captain Cook. A negro, loaded with chains, is represented supplicating for liberty, in reference to the slave-trade: water-nymphs accompany the group. Art and commerce pave the way to discoveries and wealth, though vice and luxury too often appear in their train.

5. A Meeting of the Society of Arts, &c. with portraits of many of the Members of that period, who are engaged in the examination and display of various works of industry and art. Franklin, the Prince of Wales (afterwards George IV), and many others, may be recognised among them.

6. Elysium, or the State of Final Retribution.

An assembly of many of those celebrated men whose lives have been instrumental to the benefit of mankind. Groups of divines (among whom is Pope Adrian IV), statesmen, warriors, philosophers, poets, artists, &c. of all nations are collected together; and it is not much to be wondered at, that, in this divine assembly, Barry should have given the predominance in number to the English nation. On the right, the upper part of the picture is occupied by a procession of Angels, supporting spheres, and moving towards a large body of light. On the left is a gulf representing Tartarus, over which an angel with a great chain keeps guard.

I should imagine that a St Simonian would examine these pictures with great satisfaction. For the English, however, they are too metaphysical; and artists complain of a poverty of colouring, and a want of that unity of effect which is so necessary to the harmony of the whole. The drawing, also, as I have already stated, is feeble, and not altogether exempt from mannerism.

Whether the artist, in his conception of this work, and the talent displayed in it, has really refuted the assertions of Montesquieu, Du Bos, and Winckelman, still appears to me doubtful;

at all events his admirable endeavour deserves the highest praise.

The title of the above-mentioned work is, "A Series of Etchings by James Barry, Esq., from his original and justly celebrated Paintings in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi. London, Colnaghi, Son, and Co., 1808." Large folio, price 8 guineas. An earlier edition appeared in 1783.

I saw also a fine composition by Barry in the possession of M. De Roveray; it is a sepia drawing, representing a Grecian philosopher exhorting his scholars to virtue and temperance; one of them being, it appears, much addicted to sensual habits. At that time the celebrated Fox was leading a somewhat dissipated life, and Barry sent him this drawing, with the hope of reclaiming him.

The variety of anecdotes related of Barry, amongst which is the following, sufficiently attest his odd and suspicious temper. During his stay in Rome, he was constantly possessed with the idea that his life was sought after; and on one particular occasion, as he was returning home at night with the good-tempered sculptor, Nollekens, this delusion so influenced him, that he

entreated permission to pass the night at his house. Nollekens consented: but this did not suffice; he begged also to exchange the gold-laced hat, which rendered him rather conspicuous, for the plain one worn by Nollekens; this was also agreed to without any suspicion of harm, and they reached home in perfect security.

A biographical account has been published, entitled "*The Works and Life of James Barry*," 2 vols, 4to.

*John Opie* may be classed among the most eminent of those painters who reached the zenith of their fame before the end of the last century. He was born in 1761, and died in 1807. With powerful colouring, great facility of pencil, and judicious arrangement of light and shade, he combined much grandeur and simplicity of treatment, and great decision and animation of character. His picture of "*Age and Infancy*," is in the Council Room of the Academy, No. 16; and one of his best pieces, "*The Death of David Rizzio*," in Guildhall. This picture is most spiritedly treated, and admirable in the management of the chiaro-oscuros. Some of his compositions have been engraved for the Shakspeare Gallery. An account of his life and works appeared in 4to.



*James Northcote*, already mentioned as a pupil of Reynolds, may be considered as Opie's rival. His pictures have a certain power of colouring, but fail in that beauty of the chiaro-oscuro which distinguished the works of his eminent master; neither has he attained the elegance of Reynolds's conception, nor the life and truth which characterised Opie. Fuseli once exemplified this in a very happy sally. On being requested by Northcote to give his candid opinion of the picture of the Angel meeting Balaam and his Ass, which he had just finished, "I like it vastly," said he; "but you are an angel at an ass, and an ass at an angel." Northcote, however, had no mean opinion of himself as the following anecdote proves:—A nobleman who was much about the person of the late King, once told him that he had heard him highly extolled at the palace, and that the Prince had mentioned that he knew him well. "The Prince was only boasting," said Northcote; "I am not acquainted with him." He, however, became afterwards a great favourite with the King, and made a good fortune.\*

\* Northcote was also an author; his "Life of Sir Joshua Reynolds" has been already mentioned. Another of his

*John Hoppner*, of German extraction, born in England, 1759. Of all the English portrait-painters, he is the one who, no less in style of colouring and treatment, than in that happy grace with which he painted children and female portraits, approaches nearest to Sir Joshua Reynolds. In landscapes he also evinced considerable talent. He died in 1810.

*Henry Fuessli* (or *Fuseli*, as he is called in England), a native of Zurich. He occupied for some time the situation of one of the Professors at the Royal Academy, and was highly esteemed in England for his talents. Fuseli was, in truth, a man of extensive and varied acquirements, of much wit, and of courteous, liberal manners in his profession. Considered as a painter, however, he was more extravagant than either original or profound; and though possessed of much knowledge, failed both in simplicity of design and in truth of colouring. His works are too well known by means of engravings, to require further enumeration here. His academical

works is "The Life of Titian, with Anecdotes of the distinguished Persons of his Time. London, 1832." The first series of his Fables was published in 1828; the second series, with 280 wood cuts, executed by Harvey from drawings by Northcote, followed in 1833.

lectures, which, for power and spirit of style, and originality of idea, are highly esteemed, were translated into German, though not very happily, by Eschenberg, in 1803.

An account of his life, entitled "Life of Henry Fuseli, Esq., M.A., R.A.," was published by John Knowles, Esq., one of his executors, to which are added his Lectures on the Arts, and his History of the Italian Schools of Painting, &c., 3 vols. in 8vo, with a portrait of himself from the fine painting by Harlowe. H. Fuseli was born in 1741, came to England in 1763, made a tour to Italy in 1770, and died on the 15th of April, 1825, in his eighty-third year, after a life of unceasing activity.

*Thomas Stothard.\** This highly talented and venerable artist has attempted a great variety of styles. In his contributions to the Shakespeare Gallery, especially in one of them, Rubens has evidently been his model. At another period he appears equally as an imitator of Raphael: in proof of which may be adduced his Queen Boadicea exciting the Britons from her battle-car, to the defence of their country against the Romans. The exceeding purity

\* Died April 27th, 1834, in his 79th year.

and beauty of style, and the correctness of drawing displayed in this piece, raises it above the generality of English works. In these respects it ranks with the efforts of the artist Schick, at Stuttgard. That it was Stothard's aim in this picture to imitate the manner of Raphael, is corroborated by its semicircular form, so precisely according with the Fresco paintings in the Vatican. It was engraved by W. Sharp, in 1812. The original is now in the possession of M. De Roveray, London. Another very clever and spirited picture, in which Stothard was evidently imbued with the style of the Italian masters of the fifteenth century, is his "Pilgrimage to Canterbury," from Chaucer, consisting of a procession of cavaliers and ladies, accompanied by monks and menials, chiefly on horseback, and in the costume of the fifteenth century. Far, however, from representing a crowd of pious pilgrims on their way for absolution to the tomb of Thomas á Becket, it rather exhibits a jovial party, where even the holy fathers seem far from despising the pleasures of this world: upon the whole, rather an ironical than a true representation of the subject. Schiavonetti had commenced an excellent engraving of this picture, which, after

his death, was completed by James Heath. For the Advocate's Library, Edinburgh, Stothard has painted a Frieze, in which Apollo and the Muses, with the poets and orators of Greece and England appear; but who would believe that this fine artist who had imitated Rubens, and whose ambition had soared to the divine excellence of a Raphael, should degenerate at last to the manner of Watteau, whose style of subject he has condescended to imitate, though, it must be acknowledged, with better result. Engravings from his compositions, in this style, are frequently to be met with in the English Annuals.

By this means, in my opinion, he has not only deteriorated from his own fine talents, but has to a degree poisoned the springs of art in England, by inducing young artists, by his own example, to abandon the higher excellencies, and study Watteau!

*Richard Westall.* Also one of those who belong to the school of the last century. His earlier productions display a tenderness often approaching to excess of sentiment; and a certain charm in the distribution of light and shade, which is peculiar to the English. His colouring, also, although never true to nature,



has something pleasing to the eye. In his latter pieces, however, he is become so stiff and exaggerated, so artificial in conception, treatment, and colouring, that there is little in them now which to the eye of discernment and taste can afford gratification. This manner, which is evidently imbibed from Fuseli, is conspicuous even in most of the pictures that he painted for the Shakspeare Gallery. Still stiffer and more insignificant are those I saw in the Somerset House Exhibition — his Faust, his Holy Family, &c. Westall has also made a variety of designs, well known by engravings, such as his sketches to Moore's "Loves of the Angels," his illustrations to Crabbe's Poems, &c. At present he is engaged principally in picture-dealing, which may probably influence his further cultivation of the art.

Among the foreign artists who attained to any celebrity in England, during the last century, the following may be named:—*J. B. Cipriani*, of Pistoja (born 1727, died 1785); *J. F. Rigaud*; and *P. J. Louthembourg*, of Strasburg (born 1740, died 1812). They were all members of the Royal Academy, and the first-mentioned one instrumental to its foundation.

Also, *Maria Angelica Kaufman*, of Chur (born 1742, died 1807), who during her seven years' residence in London found more occupation than usually falls to the lot of historical painters; and *H. Ramberg*, whose contributions to the Shakspeare Gallery bear witness to the activity of his pencil, while in England.

Among the native artists of that period, *J. S. Copley*, *R. Smirke*, and *Wm. Peters*, may also be mentioned: the two first were members of the Royal Academy. Copley was, however, cold in his conceptions; Smirke mannered; and the third both feeble in drawing and deficient in colouring. Their merits, altogether, as artists, were certainly of a secondary class, as may be seen in the specimens they painted for the Shakspeare Gallery.

A new star rose in *Sir Thomas Lawrence*. If we admire the spirited, playful compositions of Stothard, we must no less enthusiastically do homage to the delicate delineations of nature so strikingly displayed in Lawrence's portraits. Many of his drawings, and also a beautiful portrait in oils, which I have remarked as belonging to his early period, evidence an indescribably delicate feeling for the tender and beautiful in form; which, united to the unre-

strained freedom of youth, may fairly class these with similar early productions of the great old masters. I must mention one especially, a pencil drawing in the possession of Mr. Woodburn, of a young and beautiful Englishwoman, taken in profile. In delicacy of features and sweetness of expression this portrait is perfectly enchanting. Equally remarkable for beauty of form and expression, is the portrait in oils of Mr. William Lindley, as a youth, before his departure to India. The colouring is exquisitely true to nature, and the style of treatment simple, and free from that affectation which his later pictures display. The possessor of this portrait presented it to Dulwich College.

Lawrence, however, even at this early period, was very unequal in style, and often forsook the true study and simple imitation of nature, for a somewhat Frenchified manner, similar to that of Madame le Brun : of which his picture of Queen Charlotte is a specimen. Later, also, as his reputation increased, and he disputed with Hoppner (then the most popular portrait-painter in London) the palm of pre-eminence, he seems to have mistaken the means for this end, and to have fallen into a peculiar manner, which greatly detracts from his works of that period. It was

not until Hoppner's death, which took place in 1810, and which left his talents without a rival, that Lawrence returned to a simpler conception of nature: since which he has produced such admirable portraits, that, after Reynolds, he may justly rank the first of English portrait-painters. What deteriorates much from many of his pictures, is his principle of sacrificing all to the head; the other parts, particularly the hands, have in consequence a sketchy look, which in many instances is far from pleasing. Not that this is at all attributable to any want of care or exertion, for he was accustomed, as his unfinished pictures will demonstrate, to draw these parts in black chalk with the greatest finish, dwelling *con amore* upon every detail, and subsequently, on going over his work, only express, as it were, the subordinate portions with a few bold strokes of his brush. Once, when painting the portrait of a friend, he took a five hours' sitting for the drawing of the hands only, and then finished them off with his brush with the greatest rapidity. In his portrait, however, of Mr. Woodburn, which is decidedly one of his chef-d'œuvres, the hands are equally finished with the head.

Greatly as Lawrence excelled in portraits, he

possessed no talent either for subject or historical painting. At the commencement of his career he was indefatigable in his attempts to conquer the latter, and instituted evening meetings with two of his friends, for the express purpose of planning and designing historical compositions. All he attained, however, was an imitation of Fuseli;—so strikingly so, that, at an auction, several of his drawings were mistaken for original sketches by that artist. Callcott, the landscape-painter, once looking over some portfolios of drawings, turned to some by Fuseli; “Do you think,” said Lawrence, who was standing behind, “that these drawings are genuine?” “To be sure,” answered Callcott, “genuine drawings by Sir Thomas Lawrence.” “Well, I thought you would mistake them,” said the other.

Although the youth of Lawrence had not always been spent in good society, yet he possessed such admirable ability and tact, that his polished manners in after life were acknowledged even by persons of the highest rank, and are still in the remembrance of all who knew him.

The death of West, in 1820, having rendered vacant the President’s chair, Sir Thomas Law-



rence was unanimously elected. He is said to have filled this situation most advantageously for all parties; for, although confined in his own practice to one branch of the art only, he entertained the highest veneration for historical painting, and was a passionate lover of subject composition. To this partiality, united to the little restraint he was accustomed to put upon his nobler inclinations, may be ascribed his enthusiastic admiration for the works, and especially for the drawings, of great masters; by which he was frequently induced to pay a price for them, far beyond what any other collector would have given.

It is to be much lamented that Mr. Campbell, the poet, who was occupied in compiling the life of Sir Thomas Lawrence, should have abandoned his project, and surrendered his materials to Mr. D. E. Williams, who has since published them in two volumes, containing much that is foreign, and little that is relevant to the purpose. This work is entitled "Life and Correspondence of Sir Thomas Lawrence." 1831. 2 vols. 8vo. The letters are the best part of it.

The late *John Jackson* is an artist who has been frequently placed on a par with Sir Thomas Lawrence. With greater correctness of draw-

ing, he combines less animation : his male portraits often exhibit a more decided conception of character, but neither in the grace of his female portraits, nor in that playfulness of colouring for which Lawrence was so distinguished, has he ever equalled that artist. Among Jackson's best portraits, may be reckoned those of Canova and Flaxman. The following anecdote will give a proof of his extreme facility of painting. Shortly before his departure from Rome, being desirous of making a study of the figure of "Spiritual Love," from Titian's admirable picture in the Borghese Palace, he obtained the necessary permission, and began laying on his colours at once, without making any previous sketch ; a mode of proceeding not unusual with him and many other English artists. In three days' time Jackson finished his picture. The first day, every artist present ridiculed his attempt ; the second, their tone began to alter ; and on the third, when he had completed his picture, they were all astonishment and congratulation at the success of the undertaking.

An Englishman once betted with another amateur friend, that Jackson, between morning and evening, would finish five portraits from life. They therefore entered into an agreement

with him for five of their friends to sit, for which he was to receive twenty-five guineas per head. At sunrise on the appointed day, the painter was ready with his pallet, and before sunset had completed five speaking likenesses upon one canvass.

Another artist who has disputed the palm with Sir Thomas Lawrence, both in portrait-painting and suavity of manners, was the late *George Dawe*, who was retained as painter to the Court of Russia, where he ran a most brilliant career. One of those seemingly accidental circumstances which decide the fortunes of men, led to this appointment. A lady of high rank being desirous of purchasing several engravings of Lawrence's portraits, received a number from Colnaghi for inspection; among which, a female portrait particularly pleased her, and she was not a little surprised to find, instead of Lawrence, the name of Dawe affixed. He was immediately introduced to her; and the Emperor Alexander, then in London, wishing to import a good portrait-painter into Russia, her recommendation procured the acceptance of Dawe, who fully answered the expectations of his royal patron.

The President's chair of the Academy is

now occupied by *Sir Martin Archer Shee*. The Belisarius, in the Council-room, No. 45, is by him. I saw also several of his portraits, of great truth and beauty of colouring, in the Exhibition. His extensive acquirements in his profession, and the many other good qualities with which he adorns his situation, have gained him universal esteem.

*H. Howard*, Secretary to the Academy. In his historical compositions he is cold and stiff. He had, however, two excellent portraits in the Exhibition; and in his studio I saw a beautiful one of Flaxman, the sculptor.

*William Hilton*, Inspector to the Academy. A Ganymede, by him, is in the Council-room, No. 47. I remarked a Bacchanal in his room, and two other pictures were in the Exhibition: one of them, "The Angel delivering Peter from Prison," with figures rather larger than life, is a capital picture; but my recollection of the subject, as represented by Raphael, in the Vatican, involuntarily led to comparisons prejudicial to the present piece. The other, with figures on a smaller scale, is a fine composition, taken from Spenser's "Faerie Queen," representing Sir Calepine liberating Serena: the valiant knight is rushing forward from ambush, to the rescue of

his lady, who is stretched naked on a funeral pile. In all these pictures there are evident proofs of an excellent draughtsman and colourist, who has chosen Titian, Rubens, and Reynolds as his models.

From my having thus specified these three chief members of the Academy, it may be supposed that I have meant to designate them as the representatives of the present school of painting in England. This, however, is not the case; the historical department being far too little encouraged in England to assert any claim to pre-eminence. Even among the numerous ranks of portrait-painters we find no second Reynolds or Lawrence. On the other hand, subject and landscape-painting are greatly in vogue, and this province of the art displays specimens of first-rate talent;—a fact which is the less remarkable, when we consider that almost the same occurs on the continent. Upon the causes for this utter absence of an historical school in England, it may be expedient to offer a few remarks. For the attainment of the higher branches of art, there appear to be two indispensable requisites:—the one, that in a people capable of cultivating art, there should exist a self-contemplative thoughtfulness, such



as can penetrate into the depths of our spiritual being, and is disposed for the abstraction of those higher studies — in a word, a people imbued with a deeply poetical feeling; — the second condition, that a nation thus gifted should have the advantage of liberal and extensive establishments, and thus secure a suitable sphere of action for the nurture and exercise of talent, screened alike from the caprices of private individuals, the varying fashions of a court, and the visionary speculations of artists themselves; — in short, that art should not be considered as a thing of a separate nature, but that it should interweave itself with the ties of life, and be employed in adding beauty to its nearest and dearest interests.

With regard to the first requisite, we find the English, as a nation, more disposed to an active, than to a contemplative life. They possess, it must be owned, a character of much earnestness and energy; yet, from the earliest times, their attention has been more directed to the cultivation of the mechanical arts, and the sciences appertaining to them, than to those nobler branches of art which flourish spontaneously in a more contemplative nation. This characteristic disposition, and the physical activity necessarily

connected with it, has been ascribed by some to the influence of their peculiar climate, to their moist, heavy atmosphere, and clouded skies, where, to preserve a counterbalancing buoyancy of mind and body, an active habit of life is required. But this hypothesis is not tenable, for Flanders, with its climate similar to that of England, flourishing likewise by means of its native industry, affords sufficient proof how little these circumstances are prejudicial to the cultivation of the fine arts. This country has, on the contrary, twice reached the summit of the art, viz., in Johann van Eyck, and in P. P. Rubens.

Are we, however, justified in denying the English people all feeling for art? Would not their native minstrels, who may justly dispute the palm with their continental brethren, rise up and confound such an assertion? But, on the other hand, it is no less true, that the arts of Poetry, Painting, and Sculpture require very different, and often entirely separate soils. The first we find flourishing, without exception, in all nations who have studied to cultivate their own language, and sought to express in imagery the various passions which excite mankind; while Painting and Sculpture, with Music their

constant attendant, seem, in their higher attributes to belong to individual nations only. In the classic ages these divine arts shed their influence almost exclusively on the Greeks, whose aim was chiefly beauty and character of form; hence their unattainable superiority in the plastic art. Towards the middle æra, after the revival of art, the Italians and Germans caught a portion of that spirit which had embellished ancient Athens and Rome. The influence of Christianity led them rather to aim at portraying the emotions of the soul, and thus it was that they devoted their powers more generally to painting, as offering a larger sphere for the representation of the feelings. In no other nation, save in these two, can we trace any development of a peculiar school of art, and it was not until it had there reached the zenith of perfection, that it blossomed in France and Spain, like a grafted bough, modified by the national peculiarities of the people. In England it gave, as yet, no signs of existence.

In the second place, as far as regards the impulse given to art by external causes, the same field existed indubitably in England before the Reformation, as in every other country where the Roman Catholic religion prevailed. Never-

theless, as the English, like all other nations of Christendom, the Italians and Germans excepted, can boast of no national school at that period, nor even of any individual painter or sculptor of note, it is fair to infer that they, in common with others, had some innate cause for this deficiency.

At a later period, when painting and sculpture began to flourish in France and Spain, England no longer possessing her ecclesiastical institutions, and her sovereigns being either embroiled in wars, or little disposed or qualified for the patronage of the Fine Arts, no encouragement for the formation of a school was to be expected. If this state of affairs be taken into consideration, we shall absolve the English as to the late period at which they began to cultivate the arts with any independence: now, by the establishment of a regular academy, they have taken the very course, which, after the great degeneracy of imitative art, had been pursued by other European nations. To determine how far, or in what line the English may proceed in the development of this their now rising school, would be somewhat premature. Enough has already been said to prove that there exist no grounds for anticipating their advancement in the higher

walk of art, or even for admitting that the feeling for it is possessed by them.

It was not, as we have already ascertained, until towards the middle of the last century, that a few English painters, excited by a consciousness of talent, and piqued by a sense of national degradation, began to vie with the artists of other countries. The Government, however, not feeling itself interested or concerned in the promotion of their efforts, a self-supported school of art arose, and artists and their patrons sought to obtain their ends by other means.

Of Reynolds's praiseworthy exertions to excite a greater interest for art, by bringing artists and amateurs oftener into collision, mention has already been made. It was in the year 1773, that the principal body of the English artists looked anxiously forward to the realization of the plan for decorating St Paul's, which it was proposed to effect by means of scriptural designs by the most eminent artists of the day; and their own services being offered gratuitously, they had the more reason to anticipate a favourable reception to their proposals. What was their chagrin, when the clergy, with Bishop Terriek at their head, forbade the bare walls of this enormous edifice that kind of decoration, which would have been



both pleasing to the eye and consistent with the object of the building, and refused the necessary sanction ! This prohibition, it would seem, originated solely from the fear of its assuming the appearance of a Roman Catholic place of worship, regardless of the fact, that St Paul's in its general design is built after the plan of the supreme church of the Roman religion.

Thus baffled in their hopes of ecclesiastical encouragement, the English artists looked despairingly towards the Government; here again nothing was to be gained commensurate to their wishes. " At this crisis, we must the more admire Alderman Boydell's praiseworthy efforts to foster and direct the rising talent of the country, he having been the first to promote a plan, in which he was joined by other amateurs, for a grand series of pictures from Shakspeare's dramas. The undertaking was commenced with the greatest spirit, and most ably supported by the artists themselves, who here sought some compensation for their former defeat. Much was certainly effected; but the efforts of a few private individuals, however zealous, were inadequate to carry on a work of this scale. About a third part of the plan proposed was accomplished, and this at an expense of £100,000.

In the letter-press accompanying the engravings of the "Shakspeare Gallery," published in two parts, by Josiah Boydell, in 1805, a full account of this undertaking will be found; while the eighty-nine engravings give the best practical idea of the result.

A similar, but less extensive scheme, was that of a Mr Brower: the best pictures it produced were, "The Great Fire in London," and "The Defeat of the Spanish Armada," both by Ph. James de Louthembourg, a native of Strasburg.

If the paintings by Barry, already mentioned, be taken into the account, the reader will embrace a tolerably complete view of the efforts of the English historical painters up to the end of the eighteenth century.

Since that period, the genius of historical painting has been allowed to slumber. Several exhibitions, it is true, have been established—partly for the purpose of bringing long-concealed treasures of art by the older masters into public view; thus rendering them accessible for contemplation and instruction both to artists and amateurs; and partly, also, for the sake of exciting an interest in the works of living painters. In a partial degree this latter object has been attained; but, on the other hand, this encourage-

ment and patronage proceeding from the public at large, their taste and judgment must necessarily not only influence, but mainly determine the direction of art. Now, most assuredly no judicious friend of the arts would maintain, that the voice of the public is the voice of true taste, or that a fickle and partial multitude would be likely to encourage the artist to attempt the nobler departments of painting. Such a power is confined to a few high and noble-minded individuals; whether they wield it from the President's chair of any important institution, or whether, as Prince or private gentleman, they are endowed with the means of exercising this truly dignifying office. At the same time, perfect freedom of action, and the cooperation of the public, as auxiliaries, are indispensable; but only a few master minds are requisite to guide and determine its progress.

In tracing the history of art in various nations, we meet with striking examples of the truth of this assertion. Linked in an undying fame with the finest works of Athens, we find the name of a Pericles; with those of ancient Rome, the names of Agrippa, Augustus, Trajan, &c.; with the chef d'œuvres of modern Rome, those of Julius II and Leo X. Illustrious as the patrons

of the Fine Arts are the Medici, the Strozzi, and others in Florence; Judocus Vyd in Ghent; Archbishop Conrad von Hochstedten, von Hardenrath, and Jabach, &c. in Cologne; and thus the fact becomes established, that to the fostering influence of a few noble individuals, the world is indebted for the finest productions of genius. This is also frequently the case where large corporate bodies have the power of acting.

But to resume my subject, I shall merely state that these exhibitions, (the intention of which is the same as that of our *Kunst-Vereine* in Germany,) tend to keep the state of art at a low ebb, being almost exclusively favourable to subject and landscape-painting; and works of this kind, with the never-failing tribe of portraits, occupy, with very few exceptions, the walls of an English exhibition room; a short account of which here follows.

Three historical and portrait-painters, Sir M. A. Shee, the President, H. Howard, the Secretary, and W. Hilton, the Inspector, have already been mentioned.

*William Etty.* The style of this painter classes him with the above, and he may consequently claim the first place here. Several pieces by him were in the Exhibition: the most

striking of which was the "Maid of Judith, waiting before the tent of Holofernes." It is a dark night—the guards are sleeping, and the maid stands alone listening at the entrance of the tent. A picture of extraordinary effect, and dark but powerful tone. The choice of such a subject might be considered unfortunate, did it not form one of a series of pictures intended for the Academy of Fine Arts in Edinburgh. A little picture of a group of girls at a window at Venice, gazing at a *fête* beneath, is strongly tinged with English affectation. The same characterises a composition of "A Nymph Angling," and that also of "Sabina," from Milton's *Comus*. All these works, although evincing talent of a high and extraordinary class, yet betray an attempt rather at the eccentric, and not unfrequently the licentious, than at originality or depth of feeling.

*Charles Lock Eastlake.* A thorough knowledge of drawing, combined with a deep sense of beauty, and feeling for colour, distinguishes this most sterling of English historical painters. His tones are somewhat *Titianesque*, through which, however, the English school predominates; nor does he possess, as is evidenced in his colouring, the imagination or vigour of his illustrious model. In this respect his works, although found on



close inspection to be spiritedly coloured, are monotonous in general effect. This may be partly accounted for by the gaudiness of the surrounding pictures in the Exhibition, in which the eye is dazzled by the gayest colours, and the most extravagant contrasts of red and white, and which, compared with Eastlake's works, may not unaptly be likened to tinsel next a pearl. Strictly speaking, Eastlake's productions can scarcely be termed historical; yielding to the taste of the times, he inclines more to subject painting, and has chiefly borrowed from scenes of common life;—these, however, in beauty of form and delicacy of colouring, display a fine feeling for art. His earlier works bear somewhat the taint of mannerism; and several subjects of Robbers in the mountains of Sonino, as well as a dance of Vine-dressers, which have been published in mezzotinto, still betray this style of treatment. The works with which he has favoured the public since his return from Greece, his "Pilgrims in Rome during the Jubilee," and his somewhat ideal portrait of the beautiful "Haidée," in her charming national costume, are far superior. This last picture, one of extraordinary beauty, both of form and colour, is now in the possession of Jeremias Harmann, Esq., a great lover

of the arts, and one who supports and appreciates all rising talent with a truly paternal protection. Eastlake's largest picture in the Somerset House Exhibition was a group, of a sun-burnt Italian Peasant, with his lovely wife holding an infant in her arms; half-length figures, the size of life, in the costume of Cavi, near Palestrina. A smaller piece, representing a Female Peasant fainting from the Bite of a Serpent, was less attractive: the shadows of the carnations were too determinately red.

How strangely the judgment of the English public is perverted by the extravagant style of their artists, may be deduced from their criticisms upon Eastlake's productions. His correct drawing is censured as hard; his natural tones as colourless; and the whole is summed up with the invariable exclamation, "See to what the study of the old Italian masters tends!"

The other historical paintings in the Exhibition are scarcely worthy of notice.

*G. Patten.* Besides some second-rate portraits, this artist exhibited a Nymph and Cupid. Although correct in drawing, and with an English *Titianesque* colouring, this picture was too cold and lifeless to excite the imagination in the way the painter evidently designed.

*G. S. Newton.* In two pictures exhibited this season,—the one a scene from the “Merchant of Venice,” the other “King Lear attended by Cordelia and the Physician,”—the artist has imitated the style of Rembrandt. The characters are full of life and truth, but the drawing feeble.

The names also of *A. Cooper*, *G. Jones*, *H. Briggs*, and *C. Deane*, may be mentioned, as distinguishing themselves above the crowd.

*B. R. Haydon* has obtained a higher reputation as an artist in Germany, by paragraphs in the German gazettes, than the exhibition of his works has procured for him in England. His earlier productions, such as the “Entrance of Christ into Jerusalem,” and “The Judgment of Solomon,” prove that he is not devoid of talent; but the high estimate he has formed of his own powers has so paralyzed his efforts, that his later works have no comparison with his earlier promise, and are totally devoid of truth. In consequence of having quarrelled with the whole body of Academicians, none of his pictures are to be found in their Exhibition.

#### SUBJECT PAINTERS.

With far greater pleasure did I examine the various specimens of subject painting, in which

the English artist not only distinguishes himself as equalling the most eminent of his continental brethren, but in a certain charm of colouring and chiaro-oscuro, decidedly exceeds them. At the same time, the selection of subjects is both judicious and pleasing, and often exhibits a truly poetical feeling.

*David Wilkie.* The chief of English artists in this department of painting. He exhibited this year portraits only; among which were those of Lady Lyndhurst, one of the beauties of England, and of Lord Melville, as Chancellor of the University of St Andrew's—a whole-length figure, the size of life, with accessories of extreme richness. Combined with great depth of colouring and harmony of keeping, these pictures exhibit also much grandeur and simplicity in the disposition of light and shade. Whether as portraits they are also valuable, I cannot say; I have been assured that Wilkie is not generally successful in his likenesses, and, as far as regards the portrait of the lady, it certainly conveys but an inadequate idea of a beauty. The drawing and design are also by no means good; and in the general opinion of the artist world, his excellence is more conspicuous in the delineation of small figures than of those the size of life.

This is corroborated in the portrait of George IV in the Highland costume, at the Duke of Wellington's, where, notwithstanding the advantage which, by the power and harmony of colouring, it possesses over pictures by Gerard and others, this deficiency is most palpable. Wilkie has also had the honour of painting his present Majesty. His various subject pictures being well known by engravings, all mention of them here would be superfluous. In my visit to his studio I have already mentioned his picture of "Knox Preaching," and several smaller sketches.

*C. R. Leslie.* An American by birth. After Wilkie, this artist deserves the next mention. Not that he resembles him either in conception or style of treatment, but his great originality, the spirit and humour of his subjects, and his talented touch, may well justify my assigning him this place. In colouring he is natural and characteristic; and appears to have chosen Paul Veronese as his model. His picture of the "Dinner at Page's," from the first act of the "Merry Wives of Windsor," is indescribably humorous. The "Merry Wives"—roguish, mischievous beings—are mercilessly quizzing the corpulent Knight, who, annoyed at this



interruption to his pleasures of the table, is turning round upon them with ill-suppressed irritation—while the other guests are gladdening their hearts with wine, and poor Slender, overcome with diffidence, scarcely dares to touch the proffered glass. These characters are all capitally given; and the costumes, and old fashioned apartment, in admirable keeping.

His “Widow Wadman with my Uncle Toby in the Sentry Box” is a more simple, but not less interesting picture.

A beautiful half-length figure of a girl, called “The Bride,” entirely lighted by reflection, has a peculiar charm of colouring. Engraved by J. Tompson.

*E. A. Chalon.* This fashionable artist, a rival of Leslie’s, surpasses him in a certain lightness and grace, but falls far short in truth and discrimination of character, and in excellence of drawing and colouring. His scenes are principally chosen from conversational life. A picture, exhibited by him this year, represented a party merrily engaged in the game of “hunt the slipper.” A group of noble youths and maidens, in costly attire, are seated on the terrace of a garden. The cautious transfer of the slipper,

the anxious hurrying to and fro of the seeker, keep up the greatest animation; while many a little *double entendre* between the parties engaged heightens the interest of the whole. Pleasing as it is, however, this picture is not free from a certain affectation, The effect of the colouring is also too gaudy.

The same kind of affectation also tinctures his water colour portraits of ladies; which are, however, no less the rage in the fashionable world. This is easily accounted for in the varying taste of the day; but we are indeed surprised that Leslie, who, however modest and retiring as a man, far surpasses Chalon as an artist, should acknowledge that he envied the latter his ease and grace, and would give much to possess such a talent.

*Edwin Landseer.* We have only to take our station before one of Landseer's pictures, to be immediately transported in fancy to the native customs and scenes of the Highlanders. In the one, we see an old man seated in the corner of his hut, comfortably enjoying his pipe;—dead game is lying on the ground. At the chimney, in the background of the picture, assisted by her children, is the Highland mother

preparing the family meal; and a little boy, posted before his grandfather, seems to gaze upon him as the model of all manly virtue.

In another picture we see a poacher and his dog, in a deep glen, upon the look-out for game. Then again he appears cutting up a fresh slain stag, looking anxiously around in fear of a surprise.

A less animating scene is a poor girl, wrapped in a red cloak, braving the storm and wind.

Frequently we find the subjects of Landseer's pictures confined entirely to dogs; but these he represents so truly to nature, and in such peculiar and characteristic positions, as to render them invariably interesting. Such is his lightness of touch, and charm of colouring, and chiaro-oscuro, that in these subjects he is surpassed by none of his fellow artists.

Another of his pictures, well known by the engraving, is his "Town and Country Dog." The latter a most substantial looking animal, is stretched in well-fed ease upon the ground, while his poor snarly, half-starved town cousin, seated by his side, appears devoured by envy.

*W. Simpson*, of Edinburgh, is likewise very clever in scenes from Scottish life. "A High-

lander taking leave of his Family" was by him in the exhibition.

*W. Mulready.* This artist is particularly happy in his representations of boyhood scenes. A boy endeavouring to conciliate a quarrelsome companion, is well known by the engraving under the title of "The Wolf and the Lamb." In the present exhibition he had a picture of a troop of boys sailing their mimic boats in a pond: another little urchin, whom his mother is carrying off to school, is looking wistfully back at the sport, and seems half inclined to rebel. The whole is charmingly expressed. Mulready's colouring, although somewhat English, is extremely pleasing.

Among the better class of subject painters, may be reckoned *W. Allen, Thomas Uwins, W. Collins, T. S. Good, J. Linnel, J. Inskipp,* and *Harvey.* The last had a picture in the Institution of British Artists, "Covenanters Preaching," very much in the style of Wilkie. The same may be said of a picture by *T. W. Gray*,—"Country People returning from Market."

Besides *Landseer*, may be named as good painters of animals, *W. Daniell, C. Hancock,* and *J. F. Lewis.* The last-named paints do-

mestic scenes from Scottish life of great merit, and is a promising young artist.

PORTRAIT PAINTERS.

The most eminent of the portrait-painters, besides those already mentioned, are the following.

*Th. Phillips.* Professor of Painting. His colouring is good; and he is highly esteemed for the strength of his likenesses.

*H. W. Pickersgill.* Also good in colouring, but not so powerful as the former. He brought with him from Paris the portraits of Lafayette, of Cuvier, and Alex. von Humboldt:—the two last are admirable likenesses.

*James Ward.* His own portrait in the exhibition was very animated.

*R. Rothwell,* Distinguishes himself by a true and lively colouring, and a spirited touch. His large family pieces are rendered very effective by his judicious, though truly English arrangement of light and shade.

*J. Watson Gordon,* of Edinburgh, exhibited a charming portrait of Sir Walter Scott, with a large dog. A powerful picture, replete with truth and nature.

The following may all be classed as good por-



trait-painters; *R. R. Reinagle, S. Lane, J. Partridge*, — *Davies, J. Stevens, G. Chinnery* (the last-named resided at Canton, in China), *J. Simpson*, and *L. Macartan*. This latter had the singular chance to paint a marine, 111 years of age, who had served until his 90th year, and was still in the full possession of his faculties. The name of this venerable centagenarian was Patrick Gibson, born in 1720. This portrait is now in the gallery of Greenwich Hospital.

#### LANDSCAPE PAINTERS.

*Jos. Mallord William Turner*. Professor of Perspective to the Royal Academy. This artist is decidedly the most talented of all the living landscape painters; but such is his extravagance of effect, and total neglect of all form, that the English, although great admirers of his genius, are seldom found willing to purchase his works. Generally speaking, his oil pictures are finished off in the most hurried manner, and only just in time to be admitted into the exhibition. His chief employment, and one in England of a most lucrative kind, consists in furnishing landscape drawings for annuals and other works of art. In this year's exhibition, I had the opportunity of examining him in two distinct

styles. The one landscapes; the other a fantastic kind of picture, with figures forming the principal subject. In both, a straining after extraordinary effects is too apparent, united, it must be owned, to great power of imagination, but so utterly defying all the usual rules of art, as only to afford satisfaction when viewed from a distance: on coming near, the eye seems to lose all power of discrimination. In his earlier period, however, Turner produced several splendid pictures, such as his "Dalbaddern Castle," in the Council-room of the Academy, No. 43. More beautiful still is his storm-piece in the Bridgewater Gallery, which hangs as a pendant to a *Van der Welde*, and forms a strong contrast to the delicately-finished pictures of that master.

Two of Turner's pictures in the present exhibition were sea-pieces: the subject of the one a shipwreck, with high foaming waves; the water of heaven mingling seemingly with those of the deep, so dark and lowering lie the clouds. A ship in extreme distress is throwing up blue lights as signals, which cast a sepulchral hue over the whole scene. The other an English ship, which struck on a rock off the coast of France (in the year 1805),

and was fired upon from a French battery. The sun is setting blood red upon the horizon.

On returning with Turner to *terra firma*, we find ourselves transported to the fairy-like Palace of Caligula, with the bridge by Bajæ. but, instead of the sunny skies of the "sweet south," he gives us an atmosphere as thick as that of his own London, and the whole has consequently an indistinct and misty effect.

On casting the first cursory glance at the subject pictures by this artist, in the exhibition, we should pronounce the one to be a painter's studio; the other, some family group of distinction. On coming nearer, however, all is lost in a dazzling confusion; and we are obliged to resort to our catalogue to inform us, that the former represents Watteau studying under Fresnoy; and the latter, Lord Percy visited by his family. Again, on reverting to his "Vision of Medea," we find ourselves at once launched into the realms of impossibility—drawing, colouring, light and shade, all in such glorious confusion, that even the first rough sketch of a picture would be easier deciphered. To what purpose is talent, when unrestrained by rules?

*F. Danby.* This artist, without possessing the genius of the foregoing, has indulged in a

similar species of *outré* effect, viz. in his picture of "The Golden Age," which he represents as a kind of sensual paradise in a voluptuous landscape. He has however, I understand, at other times, produced some beautiful landscape pieces.

Speaking of extravagant artists, we may include John Constable, the landscape-painter, whose pieces are usually recognisable by singular showery effects. On Fuseli's once paying him a visit, he called to his servant, although the finest weather imaginable, "Bring me my great coat and umbrella, I am going to Mr Constable's."

But let us return to those landscape artists, who, by uniting talents with science and love of truth, afford high and unalloyed gratification.

*Aug. Wall Callcott* may be considered to hold the same rank in landscape, as Eastlake in historical painting. Beauty of outline, clearness of tone, a correct knowledge of perspective, and a commendable severity of design and execution, distinguish this artist before all other English landscape-painters. Some of his earlier productions are somewhat in the style of Pous-sin. Those of his present period are truer to

nature, and represent more individual subjects. They are characterized by a grey, but clear and bright tone, being lighted with great simplicity and truth; and although free from that violence of effect which prevails in the English schools, exhibit a charm which results equally from the colouring, as from the arrangement of subject. In the houses of most of the English nobility and patrons of art, I observed specimens of this artist's talent. He exhibited eight pictures this season; one, a scene on the Dutch coast, particularly attracted me. Some fishwomen, with several men, are standing on the beach, seemingly bargaining for the fish which are lying on the sand: close by lies a fishing-boat, and a town is in the background. In this simple subject the masterly talent of the artist is best displayed. "A Canal at Bruges," transported me in fancy to Belgium; "A View of Trient," to the lovely Tyrol; and two Italian landscapes to that garden of the world. Callcott also understands figures thoroughly, a talent which greatly enhances the value of his pictures. I saw a subject of Venus and Cupid by him, charmingly grouped; the Cupid appears to be aiming his dart at the spectator; a sportive



fancy, intended as a present to his amiable wife, on her recovery from a dangerous illness.

We now arrive at that class of landscape artists who excel equally in water colours as in oils; a branch of art now greatly in vogue in England, and in which we find specimens of the highest merit. In depth and clearness of colouring, the English water-colour artists have attained to such perfection, as almost to rival the effect of oils, and such colours only being used as are not liable to fade these drawings may be safely hung like other pictures. Such is the present prevailing taste for them, that out of 427 pieces exhibited this year, more than half were well sold, in a very short space of time.

*Copley Fielding*, the first of water-colour landscape artists. Partaking of the peculiarity of the English school, he has a certain extravagance of tone, which, nevertheless, far from degenerating into gaudiness, displays itself rather in delicate transitions, and strong contrasts of light and shade. This style however, especially in his sea-pieces, being based upon a profound knowledge of Nature, it may be fairly said, that truth herself receives a fairer form beneath his touch, and is elevated to the regions of Poetry.

Another beauty peculiar to *Copley Fielding*

consists in the clearness, I may almost say luminousness, of his tones ; for instance, in his "Sunset at Ryde, in the Isle of Wight:" a golden sky is here reflected in the tranquil ocean ; the whole glowing like a dazzling sea of fire, over which a thin veil of vapour is hovering. On the other hand, we find him equally at home in a storm subject, in which the clear green waters of the ocean are strikingly contrasted with the dark and lowering grey of the heavens. In his landscapes, his subject is generally disposed in large rich masses, with an exquisite freshness of colouring. In this respect, however, he is not always equally happy.

Two of his oil pictures, "A View in Perthshire," and "A Ship off the Coast of Southampton," exhibited this year, are very beautiful. They possess the same merits as his water-colour drawings, without quite equalling them in that luminousness of tone I have described.

*C. Stanfield.* From the specimens I know of this artist, I should consider him as excelling Copley Fielding in the conception of his subjects, but as inferior to him in the representation of sky and water. Several of his oil sketches have been engraved for the English Annuals. A finished oil picture of "Mount St Michael,

in Cornwall," with an excellently painted storm effect, is generally admired.

*W. Havell.* An excellent landscape-painter, who accompanied the last Embassy to China and India, where his numerous sketches from nature and common life evince much talent and poetry of feeling. I saw a picture in his rooms, representing the passage of the Embassy by water, in which the magnificent trees overshadowing the banks have a splendid effect. Quite ideal is his "Grotto of Neptune at Tivoli;" partaking, in manner of conception, of the older schools. The subject, agreeable with the mythological figures introduced, is most poetically treated. In water-colours also, this artist has produced some surprising works, and was one of the first who contributed to bring this branch of art in England to its present perfection.\* I remarked a "Sunset" by Havell of most true and powerful effect.

*P. de Wint* also exhibited some very meritorious landscapes and sea-pieces, in the style of Copley Fielding. They are, however, less original in conception and treatment—a feeble impression, as it were, of his model.

\* This merit is also due to the landscape artists, *Thomas Hearn*, *Cozens*, and *Paul Sandby*.

*W. Daniell* is well known by his illustrations of Scenes and Monuments in India. His "Hindoo Temple at Bindrabund," in the Council-room of the Academy, is an interesting piece, but rather dry in colouring.

*J. Daniell* also paints oriental scenes. His colouring is rather gaudy and hard.

*J. A. O'Connor* exhibited several Scottish scenes, which were agreeably treated, without however displaying particular merit.

As good landscape-painters in oils may be classed *G. Arnold*, *H. P. Parker*, *F. R. Lee*, and *C. R. Stanley*; and in water colours, *W. Evans*, *J. D. Harding*, *H. Parke*, *H. Gastineau*, *W. Turner*, *D. Cox*, and *G. F. Robson*.

---

*John Martin*. This artist is distinguished by a style perfectly peculiar to himself. Generally speaking, his compositions consist of crowds of innumerable small figures, representing scenes of terror and interest, and intended to produce a certain sublimity of effect. His picture of the "Plagues of Egypt;" that of "The Passage of the Israelites through the Red Sea;" "The Breaking of the Seventh Seal;" his "Pandemonium;" his "Satan in Council," &c. &c. are all well known from mezzo-

tinto engravings. They display, it must be owned, great originality of conception and treatment, but it is the originality of a perverted genius. Those whose judgment has been based upon the practice and experience of years, have been proof to the seductions of Martin's talent, but it is little to be wondered at that he should have found imitators among the younger artists. Among these may be reckoned *J. H. Nixon and H. C. Slous*.

*David Roberts*. His "Overflowing of the Nile," and similar productions, although evincing considerable talent, are evidently in imitation of Martin. Nevertheless, it is to be hoped that in his better style, viz. the representation of architectural buildings of the middle ages, in which he particularly excels, he may find such encouragement as not to be compelled, by motives of profit, to abandon it for one less genuine.

*Samuel Prout*. This artist's architectural drawings deserve particular attention. His water-colour productions, although partaking of a certain manner of treatment, and deficient in that charm of chiaro-oscuro which distinguishes the English school in general, yet in spirit of touch, truth of conception, and a certain airiness of effect, stand unrivalled. By the simple



system of marking out the fore-ground objects with strong outlines in sepia, this artist most effectively expresses the various distances of aerial perspective. His sketches of towns in Italy, Germany, and France, are highly appreciated by the travelled English.

*F. Mackenzie.* I remarked a fine interior of a church by this artist.

*W. F. Smallwood* is excellent in his architectural drawings; also—

*H. Parke*, who exhibited an imposing view of the Temple upon the Island of Philoe, in Nubia.

*G. Cattermole* excels in a kind of Rembrandt effect, which he contrives to produce in water-colours. His "Interior of a Prison;" "The Storming of a Fortress," &c., though slightly and spiritedly executed, display much study of the art.

*W. Evans*, *J. F. Lewis*, and *F. Taylor*, have also distinguished themselves among the water-colour artists, by their scenes from common life.

*W. Hunt* imparts a peculiar charm to his single figures and groups from vulgar life, by his power of colouring and keeping: he can, however, lay no claim either to delicacy of drawing, nor depth of character.

*J. Stephanoff* possesses a talent similar to that of Ramberg in Germany, and like him, degenerates not unfrequently into mannerism: a circumstance more to be regretted when his fine abilities and great fertility of invention are considered.

*V. Bartholomew.* This artist excels in flower painting; and his productions may rival in brilliancy, colouring, and excellence of grouping, the best pieces of the kind. His group of the *Cactus Speciosissima* and other flowers, in the exhibition, attracted general admiration.

#### SCULPTORS.

THE same remarks which have hitherto been made on the state of painting in England, will be found equally applicable to that of sculpture, for, on investigation it appears, that from the beginning of the 16th till the end of the 18th century, all works of any note were the production of foreign sculptors.

In the erection of the splendid Gothic monument containing the bodies of Henry VII and Elizabeth his Queen, the English were obliged to borrow the talents of *Pietro Torregiano*, a

Florentine. This is one of the most perfect specimens of bronze workmanship existing, and higher praise can hardly be bestowed than by saying, that it forms the richest ornament of Westminster Abbey. It was completed in 1519. Torregiano has left further specimens of his skill in England in the monuments of Margaret, mother of Henry VII, and others.

*Benedetto da Rovezzano*; the original projector of the proud monument which Wolsey caused to be erected to himself at Windsor, and which on the Cardinal's decline from royal favour, so pleased the eye of Henry VIII that he issued orders for its completion as a sepulchre for himself. It was, however, never finished, and was ultimately destroyed, or melted down, by order of Parliament in 1646. The marble sarcophagus destined for it, forms part of Nelson's monument in St Paul's.

*Antonio Cavallari*, the third Italian sculptor who appears at that period in England. He it was who probably cast the large statue of Henry VIII on horseback, in the Court of Gresham Abbey.

*Richard Stevens*. The best sculptor of his time in England; flourished in Queen Elizabeth's

reign—he executed the monument to the Duke of Sussex in the Church at Boreham.

In the beginning of the 17th century, we meet however with one English name, viz. *Nicholas Stone*, of Woodbury, who was chiefly employed in executing monuments; as works of art they merit no notice. He was also an architect in the service of James I.

*Hubert le Suæur*, a Frenchman, and pupil of John of Bologna; the principal sculptor in Charles I's reign. The statue of that monarch at Charing Cross is by this artist. Many German and English sculptors of inferior note also belonged to this period.

*Gibbons*, also called *Grinling*, of Dutch extraction, and *Cajus Gabriel Cibber*, were the stars of the sculpture world in the time of Charles II. Most of the statues in the Court of the Royal Exchange are by these artists. The *bas-relief* round the Monument in the City is also by Cibber.

In James II's time we find the names of an Italian, a Fleming, and a Frenchman on the list of sculptors; and later, in William III's reign, that of *John Bushnell*.

In George I's time, at the commencement of the 18th century, *Van Ost*, and *Carpentière*

are the only names which occur; neither of which sound English.

*J. Mich. Rysbrach*, a sculptor in George II's time, is better known to fame. His distinguished talents cannot indeed be called in question, but the taste for works in the manner of that period has now declined. Among his productions are the monuments to Sir Isaac Newton, and to the Duchess of Marlborough—the latter at Blenheim; and the statues of George I and II in the Exchange.

*L. F. Roubillac*, of Lyons, arose at this period, and became the rival of the above mentioned. He executed the monument to Handel—to Mrs Nightingale, and many others in Westminster Abbey. Unfortunately, in the mannered French taste of that period.

At the time of the establishment of the Royal Academy, in George III's reign, *A. Carlini* was the finest sculptor of the day. The King's statue on horse-back in the Council Chamber, 1769, is by him.

Since then, many native artists have arisen; some of distinguished talent; and the national pride at length disdaining the assistance of foreigners, the English sculptor has obtained free possession of his own field of art.



*J. Bacon* may justly claim the first place here, having been admitted member of the Royal Academy as early as 1778. Many of the monuments in Westminster Abbey and St Paul's are specimens of his skill. That of the Earl of Chatham in the former, is one of the most remarkable. He also executed the Frieze with angels holding wreaths in the church of Greenwich Hospital. In the council chamber of the Academy there is a head in marble by him, representing Sickness.

*T. Banks* was next admitted as member into the Royal Academy, 1786. The "Group of Shakspeare with the Tragic and Comic Muse," on the façade of the Shakspeare Gallery (now the British Institution), Pall Mall, is one of his best known productions. This was engraved for a title page to Boydell's work. He executed also many monuments in Westminster Abbey and St Paul's. "The Fallen Angel," a marble figure in the Academy, No. 53, is by him.

Both these last-mentioned sculptors partake largely of the school of the 18th century, and, notwithstanding their decided talents, evince a poverty of style which is even less admissible in sculpture than in painting.

*John Flaxman.* Among the many who laboured at this period for the revival of art in England, Flaxman was the first to introduce a purer study of the antique. Much may be said in praise of his distinguished talents, of his delicate feeling for all beauty of arrangement and form, and of the purity of taste and mind which shines through all his compositions; and it is the more to be regretted, that his larger works should exhibit a want of knowledge both of the human form, and the disposition of drapery, which renders them unsatisfactory when judged by the strict rules of art. In Germany the illustrations of Homer, Eschylus, Hesiod, and Dante, in imitation of the antique, have widely spread the name of Flaxman. His talent for grouping is particularly conspicuous in his "Sept œuvres de la Misericorde," and the "Lord's Prayer," which, as I understand, have been lately published by F. C. Lewis, in aqua tinta, from drawings by Flaxman. Of his works in marble, England affords numerous specimens; many of which I have had occasion to mention in the course of this work. A *bas-relief* of Apollo, in the Academy, in which the style of an earlier school, combined with his own better acquirements, is visible, is remarkable as one of

his youthful productions. The monuments of Lord Howe, and of Sir Joshua Reynolds, in St Paul's, and of Lord Mansfield in Westminster Abbey, are by him. In point of excellence of arrangement they are fine specimens of his talent, but will not always bear closer inspection in detail.

It is a singular circumstance that Flaxman, towards the close of his career, departed more and more from the antique, and, in his monuments especially, assumed a more strictly ecclesiastical style.

He was personally a very religious man, and of most pleasing and amiable manners. In his latter years, however, he withdrew himself much from society, and only associated with those friends whose opinions on religious subjects were congenial with his own.

Shortly before his death the following circumstance occurred to him. A false report of his decease having gone abroad, an Italian, who had long honoured his character and admired his talents, testified his respect for the English master by composing an elegy to his memory. Discovering afterwards that he had been rather premature in this effusion, he immediately started for England, was introduced to Flax-

man, and himself presented the elegy; at which the venerable artist is said to have expressed great gratification. Three days after this interview he was summoned to a better world, dying on the 7th December 1826, at the age of 72.

*J. Nollekens*, well known by his many excellent portrait busts. The great simplicity and *naïveté* of his manners, which, however, sometimes led him to transgress the strict rules of conventional decorum, tended no less to render him a universal favourite in England.

*Richard Westmacott* is now one of the brightest stars of the sculpture world in London; and St Paul's and Westminster Abbey exhibit many of his productions. I missed the pleasure of seeing him in London, he being at that time at Windsor, engaged in superintending the erection of the statue of George IV. I made, however, acquaintance with his studio, where, among other models and casts from his works, I saw the Colossal Vase, with a relief representing, on the one side, the victory of Waterloo; on the other, George IV receiving the figure of Peace. As a composition, it is pleasing in arrangement, but contains nothing particularly original or striking. This vase is hewn out of a splendid block of Carrara

marble, which, by a strange coincidence, had been ordered by Napoleon for a similar purpose, and was afterwards sold by the Grand Duke of Tuscany to the King of England.

Another very attractive piece by Westmacott, is his "Happy Mother"—a lovely group. Nothing can exceed the graceful beauty of the infant.

I am sorry not to be able to pass the same eulogium on his two Friezes with boys playing, for the New Buckingham Palace, which struck me as a mixture of the English and French styles. Generally speaking, his works are neither always true nor spirited, nor happily arranged in drapery; and when he works in allegory, he becomes perfectly incomprehensible; as, for instance, in his *bas-relief* of the Creation. On the one side, we see a female figure leaning on a small elephant—a bird, with plants and fishes—a ray of light is bursting from a cloud, &c. A subject of Ganymede, in the council chamber of the Academy, was presented by Westmacott in 1812. In the exhibition he had a statue in marble of T. Rawson, Esq.,—a noble figure.

R. Westmacott, *jun.*, exhibited a Venus hiding Ascanius, and a Cupid with an arrow, called



"Mischief," which recalls similar productions by Mengs.

*F. L. Chantry.* The early years of this artist were passed as a poor boy in the workshop of a carver. Here his talents soon became conspicuous, and he cultivated miniature painting with great success. Subsequently, fortunately for the arts, he turned his attention to sculpture, and soon distinguished himself as one of the first artists in England. In boldness and truth his portrait busts are quite unrivalled. Allan Cunningham, the poet, who has recently published the "*Lives of British Painters and Sculptors*," is his friend and assistant.

Upon his admission into the academy, Chantry presented a beautiful bust of West. It is placed in the Council chamber, No. 49. His fine busts of the King and the Duke of Sussex were in the exhibition.

Many monuments by him are in the two grand *depôts* for sculpture, the Abbey and St Paul's; the statue of the deceased usually forming the chief subject. All are distinguished by a natural keeping, and perfect knowledge of drapery. In his studio, I saw a beautiful relief of Faith, Hope, and Charity.

*J. Gibson.* An English sculptor, resident in

Rome. He exhibited a Nymph tying her sandals. It does not equal the figure of the same subject, executed by Rudolph Shadow, although the artist appears to have had this in his mind. Notwithstanding his long residence in Italy, and although possessing considerable talent, he has attained to no conception of nature, considered objectively—the Englishman peeps through all his works.

*T. Campbell* exhibited a bronze bust of the Duke of Wellington, as also a sketch for a statue of Earl Grey, and of a lady as a muse. This clever artist has not been long returned from Italy, and is a worthy acquisition to the ranks of British sculptors. He recently became the purchaser of Friederich Overbeck's cartoon of 'The Years of Famine,' for the sum of 16*l*.

*Laurence Macdonald*, a talented Scotchman. The marble statue of a child in the exhibition was by him; a very lovely figure. Also the busts of Lord Brougham and of Mrs Brougham of Brougham Hall, both of great truth of nature. The bust of Miss Nearne, in his studio, is distinguished by great tenderness of treatment. He has also taken Professor Wilson of Edinburgh, and Charles Kemble the tra-

gedian; both excellent; the latter particularly powerful.

Various large designs for different subjects, such as Achilles bearing the body of Patroclus, Thetis and Achilles, the supplicating Maiden and the Slinger, were in too crude a state, to allow of my forming any decided opinion. Generally speaking, they displayed the taste for the antique now so much in vogue. Several of these designs he has received the commission to execute in marble, for which purpose he is about to proceed to Rome with his brother John.

*R. J. Wyatt* exhibited a very lovely figure of a Nymph preparing to bathe.

*T. Sharp.* Besides a few portrait busts, this artist exhibited a figure of a boy just risen from bathing, and frightened by a lizard on the shore. The figure is rather meagre, but perfectly true to nature.

I must also mention the names of *E. H. Baily*, *C. Rossi*, *J. Haskall*, *J. Deare*, *J. Gott*, *G. Rennie*, *W. Behnes*, *B. Burlowe*, *S. Nixon*, and *R. W. Sivers*, all more or less distinguished in portrait-busts.

*W. G. Nickolls* must be also particularized for his extravagant idea of a colossal statue of

Satan ; from that part of "Paradise Lost," where he exclaims—

"War, then war

Open, or understood, must be resolved !"

The tame and feeble proportions of the model are little calculated to express the terrors of his Satanic Majesty.

---

For all purposes of casting in bronze, the English sculptors, like their German brethren, have hitherto turned for assistance to the French : and at the foundry at Woolwich I saw several French workmen employed in casting a colossal equestrian statue by Chantry. The pedestal, which was already cast, both by the impurity of the metal, and clumsiness of the joins, gave me no very favourable idea of their skill. Altogether, it was far inferior to other casts in bronze which I had recently seen in Berlin ; — one especially, a Ganymede, by *Wredow*, cast by a German of the name of *J. Dinger*. In point of skill in casting, this exceeds anything of modern times. The joins are here as fine as a hair, the material of the greatest purity, and the whole so thinly and deli-

cately cast, that the figure, almost the size of life, with pedestal included, weighs only 123 pounds.

On taking a general survey of the state of Sculpture in England, it appears that, with the exception of Flaxman, who struck into a path more peculiar to himself, all are, more or less, imitators of that style of antique which is now the mode; in addition to which, the English sculptor, like his brother painter, is confined (and still more exclusively) to the narrow and unennobling walk of portraits. A monument may here and there afford opportunity for an allegorical figure; but for the higher departments of the art hardly any encouragement exists. Hence it is that a few small figures are the only existing specimens of Flaxman's poetic mind, and, with rare exceptions, the talent of the sculpture world is starving on the execution of portrait-figures and busts.

#### ARCHITECTS.

It is far from my intention to attempt to throw any light upon the architects of the middle ages. All that is known of them will be found at length in Britton's two works on this subject.

It is a well-known fact, that *Hans Holbein* the younger is considered to have been the first who



introduced into England the elegant style of building which prevailed in Italy during the 16th century. The Porch at Wilton, erected by him, was the first example of the kind seen in England. It has only recently been taken down, and with it has disappeared the first, and last remaining specimen, of Hans Holbein's works.

*Johannes de Padua* flourished at the same period (Henry VIII), and introduced a similar, but more overladen, style of architecture, as several still existing plans by him certify.

*Sir Richard Lea*. An English architect of high repute, also of that period. His buildings were exclusively Gothic.

*John Thorpe*. The favourite architect in the reigns of Queen Elizabeth and James I. He erected many palaces and country houses. His style is a mixture of ancient Gothic and new Italian, but deficient in the elegance of both.

*Bernard Jansen*. Probably a Fleming of birth. He erected Northumberland House, in the commencement of the 17th century, the façade of which was altered by his successor, *Gerard Christmas*. This latter is also in the mixed style, but is neither so tasteless nor overladen in detail as the usual buildings of the

16th century ; on the contrary, the arrangement of the whole may even be termed grand. This architect had a prophetic eye, and bore the blame of having placed the palace too far out of London, of which it now forms so central a part.

These few remarks may suffice to show the predominance even up to the first quarter of the 17th century, of the so called transition style in England ; a style which, from its possessing no intrinsic principle of beauty, can never afford permanent satisfaction.

Fortunately for the country, this species of architecture was never adopted for church building, and the ecclesiastical edifices of that time belong even to the finest in England. The English indeed in this respect never degenerated into that fulsomeness of ornament which prevailed on the continent, and especially in the rich Netherlands.

In Charles I's time another epoch in architecture commenced, which owes its origin to the celebrated, and perhaps overrated architect *Inigo Jones*. With the recollection of the Italian buildings, especially of those by Palladio, fresh in his mind, he lost no time in introducing the antique-Roman architecture into this country. In this aim he showed but little judgment,

adding, for instance, portals, and other decorations in the Italian style, on to Gothic-built churches; and altogether producing a perversion and confusion of style, which originated not so much in a preference for the Roman architecture, as in a total ignorance of all the rules of Gothic. All the buildings erected in this style by Inigo Jones, and his successors, *Wren*, *Kent*, and others, sufficiently corroborate this assertion.

One of the finest specimens of Inigo Jones' better style may be seen in the Banqueting-room of Whitehall, which for elegance and grandeur of proportion still holds a high rank among the other ornaments of the capital.

That part of Greenwich Hospital called Queen's House, is another fine building, by this architect.

*Sir Christopher Wren* followed in the track of his predecessor, but palliated his defects by a more delicate feeling for beauty, and a profounder knowledge of the rules of architecture. He fell, however, into the similar mistake of disfiguring old buildings, by attaching new portions in a different style, as in the instance of Hampton Court.

Wren had the good fortune to obtain the

direction of most of the principal buildings in and around London, from the period of Charles II's reign up to that of George I; but at the close of his career, at his eighty-sixth year, he was, without consideration for his age and long services, cruelly deprived of his office as superintendant of the royal buildings.

The chief work which he has bequeathed to posterity is the church of St Paul's in London. This magnificent building in general disposition is erected on the plan of St Peter's at Rome. In separate details, however, it possesses much individual beauty; especially in the side entrance on the left, than which nothing can be more graceful and elegant, and which admits of but one objection, viz., that it hardly agrees with the massive character of the building. Of equally elegant form is the cupola, and withal perfectly in keeping with the rest. I will own that the heavier form of Michael Angelo's cupola on St Peter's at Rome is more appropriate; but, at the same time, separately considered, the one on St Paul's exhibits more agreeable proportions. After the destruction of the old St Paul's by the great fire in London, 1666, no time was lost in repairing the loss. Wren drew his plans, and submitted them to

the royal approbation ; in 1675, the first stone was laid, and in 1710 the present gigantic building stood finished in every part. Few architects can boast, like Wren, the good fortune of having, during a period of thirty-five years, planned, superintended, and, finally, seen the completion of such a building. A similar fate seemed to attend all connected with it; during the whole progress the same master-mason directed the workmen, and the same divine (the Rev. Dr Compton) filled the Episcopal See of London. In his latter days, when the infirmities of age gathered close around him, and the feeling of his dismissal from office hung heavy at his heart, Wren would frequently have his chair carried before St Paul's, and gaze at the magnificent structure he had raised from the ground, till his eyes would overflow with tears. He died in 1723.

Many other churches were built after plans by Sir Christopher Wren, chiefly in the borrowed Italian style. In those buildings where he has attempted the Gothic, his want of knowledge is too evident. The best of that kind is the Tower of Christ's Church College, Oxford.

Of the other structures by this architect, I shall only mention the Hospitals at Green-



wich and Chelsea, and the Theatre at Oxford. This latter is after the antique Roman, with the addition of a roof. Here all the University fêtes are held. The monument in the City, a lofty pillar erected in commemoration of the great fire, was designed by him. According to his plan, however, instead of that vase, with flames issuing from it, which now disfigures the top, a statue of Charles the Second was to have surmounted it.

A work called the 'Parentalia' gives the fullest information on all Sir Christopher Wren's works.

*W. Talman* was an architect of high repute in the reign of William the Third; his finest work is Chatsworth, the seat of the Duke of Devonshire. The staircase is here particularly splendid, and so conveniently arranged for the entrance to the apartments, that the architect Kent, in the erection of Holkham, has adopted a similar construction.

*Sir John Van Brugh*, an architect in the time of Queen Anne, who enjoyed no common degree of court favour. The judgment of posterity has, however, passed that decree upon his works which even some of his cotemporaries had ventured to suggest. He introduced a style

of building borrowed chiefly from the Roman triumphal arch, and where over cornices, and even over gables, heavy box-like additions are raised, which, recurring at different parts of the building, interrupt every line, and destroy all grandeur of effect. Blenheim, the seat of the Duke of Marlborough, and Howard Castle, seat of the Earl of Carlisle, afford the most conspicuous specimens of this false style. Much, however, as the English feel and condemn the tastelessness of this manner of building, it is still extensively practised by their architects, of which the New Palace, by Nash, and the Bank, by Soane, are sufficient proofs.

We pass over the crowd of architects who flourished at the beginning of the eighteenth century, and who were employed upon the greater number of the fifty churches erected during the reign of George the First. This church-building age, however, instead of affording a sphere for the cultivation of true taste and genius, seems rather to have given licence to the wildest eccentricities of architecture; for what other term can we apply to such a church as the one of St Gorge's, Bloomsbury, built in 1730, on the plan of *N. Hawksmoor*, the tower

of which terminates in a pyramid, formed of successive ledges, surmounted by a statue of George the First, and with colossal figures of the Lion and Unicorn, the supporters of the Royal Arms of England, at each corner.

*Dance* was the architect engaged in the erection of the Mansion House. It is in a massive, I might almost say, heavy style; but, nevertheless, one of the buildings the most worthy of note of that period. The time of its erection was from 1739 to 1753.

*Sir William Chambers* enjoys the reputation of having erected Somerset House, one of the finest palaces in London. After the destruction of the old building, in 1775, the new one was appropriated to various official purposes, and amongst others, to that of the Royal Academy.

The large centre court is strikingly beautiful, both in proportion and detail; and the view on to the opposite bank of the river, through the colonnades of the side court, is quite unique. These colonnades are erected over a noble vaulted passage, which leads to the terrace overlooking the Thames. Of truly royal grandeur is the façade fronting the river. On the

eastern side it is still unfinished.\* Besides the side colonnades, this front displays a larger and centre one, which is surmounted by a small cupola; the imposing effect of the whole being completed by a lofty arched terrace beneath.

Another fine building of a similar kind, although far inferior in point of magnificence and splendour of execution, is the Adelphi in the Strand. It was built on speculation by four brothers, architects, of the name of *Adams*, for private lodgings. In the building behind, is the large room of the Society of Arts, Manufacture, and Commerce.

*J. Wyatt* was the architect employed in building Trinity House near the Tower. Although adorned with Ionic pilasters, and erected at a considerable expense, it is nevertheless too massive in the various proportions to afford a pleasing coup d'œil. The first stone of Trinity House was laid in 1793.

The India House is another existing proof of the absence of a solid taste in architecture. It is finished with a portico of Corinthian pillars. The Façade was erected on a plan by *Jupp*, in 1798.

\* This has been since completed, and is appropriated to the use of King's College.—*Transl.*

From an inspection of the buildings of the seventeenth and eighteenth century, it appears that the English architects mainly confined themselves to the practice of the Italian style, and hence we find the designs of a Palladio, of a Bernini, &c., scattered with more or less taste through the country. Since, however, the late acquisitions by Government have rendered the monuments of Grecian art familiar to the public eye, a fresh impulse has been given to art; more, perhaps, as regards beauty of detail, than general disposition of form. In how far this may have been beneficial to the English school of architecture remains still doubtful, the more so, as the requirements and habits of our northern clime are yet more incompatible with the Grecian than with the Roman style of edifice. Nevertheless, I will not assert the impracticability of this combination :—the Museum at Berlin, erected by the celebrated *Schinkel* is a proof that genius can conquer even this difficulty.

The most successful attempt in this latter style in England is the New General Post Office, by *R. Smirke*, jun. Nothing can be more skilfully managed than the union here of true



antique simplicity with the conveniences and arrangements required in the present age.

Particularly grand is the great Façade with its triple colonnade; the inner large Court also, occupying the whole centre of the building, is highly effective, and quite in character with the front. The only interruption, perhaps, to the harmony of the whole, is the mixture of the arched with the straight window, the object of which I could not discover, and which forms an exception to the pure Grecian taste which prevails in the rest of the building. No importance, however, seems to be attached by the English architect to such an incongruity, and there is hardly a large building I could mention where this mixture of differently formed windows does not occur. It may be defended on the plea of breaking the uniformity; but, in my opinion, this is equally attainable without bringing two distinct styles of architecture into contact.

In the fine building called the Union Club House, Charing-cross, also by R. Smirke, erected in 1825, this architect has exhibited a greater consistency of style. Here were also fewer difficulties to contend with; and the only visible

defects are those large box-like additions, over the high attica, in the manner of Van Brugh.

Were I to select one style in particular, which appears to me most compatible for the purposes of public and other large buildings, I should second the opinion of Hübsch, in favour of the circular style; as placing greater means at the disposal of the architect, both in meeting the requirements of the present day, and in bringing the exterior of a building into better harmony with the interior arrangements,—a circumstance too often overlooked. This style is also by no means inconsistent with our advanced age of refinement, and is capable of the most varied improvement.\*

Judging from the heavy specimens which their own churches afford, it is not surprising that the English should undervalue this circular, or, as they term it, Saxon style. To understand its real and peculiar beauties, a tour in Germany is requisite. In the small church of St Clement's, Oxford, recently erected, an attempt has been made to introduce a better conception of the Saxon style. The effect of

\* See the Treatise, "*In welchem Styl sollen wir bauen?*" answered by H. Hübsch.—Carlsruhe, 1828.

the whole is pleasing, and the details are executed with true English finish ; nevertheless, many portions exhibit a want of proper science ; and various little tricks of architecture, such as the mutules terminating the beams, each of which have a different pattern and form, obtrude upon the eye. Who the architect was, I was not able to ascertain ; the building struck me as the work of some dilettanti, who, having made the tour of the Rhine, and become inspired with the beauty of the ecclesiastical edifices of the 11th and 12th century adorning its banks, had attempted a similar style.

The Gothic style, on the other hand, has been greatly practised in the many recently erected churches and chapels ; often with conspicuous success, and always in close imitation of the ancient examples existing in England. What struck me as contrary to good taste, were the small chapels, which are generally only the old larger churches reduced to chapel dimensions ; by this means sacrificing all the grandeur of the original. In such cases, it were better to follow the example of those artists who, by simplifying the whole, have preserved, even on this small scale, a certain breadth of effect. In Germany, for instance, the architect Schinkel

has shewn how much may be effected in this way. One of the latest erected Gothic buildings is the Scotch Church in Sidmouth-street, by the architect *Tite*, 1824.

Also the beautiful and complete little church belonging to St. Catherine's Hospital in Regent's Park,\* by *R. A. Poynter*, in 1824, exhibiting many details in excellent taste.

St Lucas Church, Chelsea, was built by *Sauvage*, in 1820. In Kensington, Richmond, Clapham, and most of the environs of London, new churches, also in the Gothic style, have arisen, far surpassing those erected in the Italian and, later, in the Grecian taste, during the last two hundred years. Among the latter, we may class the new St Pancras Church, Euston-square, which, as far as possible, is upon the model of the Temple of Erectheus, in Athens. The two side buildings, for vestry purposes, are in close imitation of the Temple of Pandrosos, also in Athens; and thus, in the centre of a Christian land, we find a church built after the finest examples of Grecian archi-

\* The monuments and other ornaments in this beautiful church are from the old St Catherine's in the City, taken down in November, 1825, and which stood on that part which the docks of that name now occupy.—*Transl.*

ecture. Why this should be censured, I cannot see; and yet every one is open-mouthed in condemning the absurdity of this building. It was erected in 1822, by *Inwood*.

Not less open to animadversion is the Church of St. Phillip's, in Regent Street, by *Repton*, who fancied, by placing the monument of Lysicrates upon a kind of watch-box, to have invented a tasteful belfry: nor the St. George's Church, Hanover Square, by *Robert Cockerell*, otherwise a man of first-rate talent, who, upon the attica, on each side of an Ionic portico, has placed two cubical-shaped Roman monuments, which serve the purposes of belfries.

But of all the mad freaks which ever entered the brain of architect or man to devise, the All Souls' Church, terminating the magnificent Regent Street, far out-Herods all the rest. This church is in the form of a circular temple of the Ionic order, over which is placed a smaller kind of temple, also circular, with fourteen *Corinthian* pillars; from this latter rises a steeple of considerable height, similar to those we see upon the towers of village churches in Germany. *John Nash* was the author of this specimen of architecture, as well as of most of the other buildings in Regent Street; and it is only to be regretted



that he should have had it in his power to perpetuate such unjustifiable conceptions in stone. Being the favourite architect of the late King, he was supported in all his undertakings, and wasted enormous sums of the public money in a manner greatly detrimental to the beauty of the capital. On this head, he has at last, though now too late, been called to account; a committee having been appointed by Parliament to inquire into the appropriation of those funds. He himself, also, being perfectly aware on what tenure he held his credit, immediately on the death of his Royal patron, discharged all the workmen employed on the various buildings at the public expense.

The Triumphal Arch in the Green Park, and most of the palace-like buildings in the Regent's Park, are also the work of this architect. Chester Terrace, with its two entrances, all consistently erected in the Corinthian style, is a fine mass of building. Cumberland, Hanover, and York Terraces, and Sussex Place, are all his planning.

*Decimus Burton* was the architect of Clarence and Cornwall Terraces, of the Marquis of Hertford's Villa, and of Grove House, in the Regent's Park.

The Triumphal Arch and the Ionic entrances in Hyde Park, are also by him. The latter would gain greatly in richness of appearance were the present single row of intermediate pillars to be made double. As they now stand, the effect is too meagre in comparison with the rest.

An unpractised eye, surveying London for the first time, would be astonished at the coup d'œil which the more modern portion of the capital presents; this effect, however, is more owing to the size and number of the buildings, and to the gorgeousness of decorations with which they are loaded, than to any general beauty of design, or delicate finish of detail,—and these are the signs, we must remember, which evidence the higher refinement of the art.

The Bank, by *J. Soane*, has been already mentioned. As far as regards individual parts, it is strictly Grecian; but the little injudicious additions and interruptions of style he has fallen into, produce a confused effect, reminding us of the buildings by Van Brugh.

Another building, in which this architect has been more successful, is the Council Office, Whitehall, altogether one of the finest edifices in London. The façade, supported by Corinthian pillars, forms a long colonnade, terminat-

ing in two more prominent wings, which are adorned with pilaster columns. The third story recedes considerably, and, being partly concealed by a stone balustrade, all heaviness of effect is avoided.

The finest of all the modern palaces in London is unquestionably York House, erected by *B. Wyatt*, for the Duke of York, and afterwards purchased and completed by the Duke of Sutherland, as already described.

The plan of Crockford's fine Club House, in St. James' Street, was also made by *B. and J. Wyatt*. It was built in 1827.

As one of the first architects of the day also, the name of *Rennie* must not be omitted, who planned and executed the Waterloo and New London Bridges; the two finest over the Thames.

To *Sir Jeffrey Wyatville* belongs the honour of having restored the Royal residence Windsor Castle, with a magnificence and purity of taste which even its earlier period had never equalled. All further details upon this building have been given already.

Among those architects who have made the old English style of building their peculiar study, the late *James Wyatt* stands foremost.

He it was, as far as I have been able to ascertain, who first distinguished himself in this style, by the erection of Lee Priory, the seat of Captain Bridges Barrett, Kent. Later, in 1796, he commenced the magnificent edifice of Fonthill Abbey, Wiltshire, the seat of H. Beckford, Esq., and one of the most extraordinary residences ever designed by a private gentleman. In strict keeping with the external architecture was the antique arrangement of the interior, which was adorned with every object which taste could desire, eccentricity devise, or wealth procure. Chief of these ornaments are now dispersed, although the present possessor has retained many of great value. Unfortunately, since the occupation of T. Farquhar, Esq., Fonthill Abbey has lost one of its most conspicuous and beautiful features, by the fall of an octagon tower, 220 feet in height, which was unrivalled in Gothic elegance, but, as it proved, not calculated to stand.

A third and very beautiful country seat in the old English style, is Elvaston Hall, in Derbyshire, seat of the Earl of Harrington.

The chef d'œuvre, however, of all modern attempts at old modern architecture, (Windsor Castle only excepted,) is Eaton Hall, near

Chester, seat of the Marquis of Westminster. *Porden* was the architect employed, and even if he has bequeathed to posterity no other proof of his genius, this will alone be sufficient to immortalize his name. The architecture of this splendid building is scarcely so much that of the old English mansion as a rich Gothic ecclesiastical style, recalling, in many respects, the Cathedral of York. Two splendid Gothic porches form the entrances to the south-east and north-west façades. The carriage drive extends beneath the one, and the other is terminated by a broad flight of steps. In corresponding beauty and style of architecture is the interior.

*Robert Smirke, jun.*, already mentioned as the designer of the new General Post Office, has also erected many buildings in the old English style, especially Lowther Castle, in Westmoreland, the seat of the Earl of Lonsdale, which, although not comparable in point of richness with Eaton Hall, or Fonthill Abbey, may be regarded as one of the most correct specimens of the stricter style of castle building. Two plates in "*Neale's Views of Seats*," &c., give some idea of this splendid building.

*William Wilkins*, of Cambridge, is also a clever architect in the old English style, but his



principal mansions, such as Tregotham, Lord Falmouth's, Dalmeny Park, the Earl of Roseberry's, and Donnington Hall, the magnificent seat of the Marquis of Hastings, bear rather the stamp of a more civic style of architecture. The erection of the new National Gallery is under his superintendence. Plates and descriptions of these and other country seats will be found in "Neale's Views," &c.

#### ENGRAVERS AND WOOD-CUTTERS.

SINCE the time of *Woolett*, the English have attained to a certain superiority in the art of engraving, more especially in landscape and architectural subjects. In the former it has been their aim to render that airiness of tone and charm of *chiaro-oscuro* which has already been described as characterizing the English school, and their success in this respect, particularly in the small steel plates, is really surprising.

In architectural subjects their engravings have the great advantage of combining, in a high degree, the picturesque, with a boldness and decision of execution which leaves nothing to be

desired, and which, in their smaller subjects, is attained by the following proceeding:—A drawing is first made the size of the original, with all the forms powerfully expressed; this, by means of a kind of pantographer, is transferred to the copper, and thus a complete outline is obtained, which, even in the smallest scale, allows of their working with a fearlessness and certainty which otherwise would be impossible to arrive at.

It is, however, in the art of wood-cutting that the English engraver shines to the greatest advantage. With few exceptions, the wood-cuts of the present day surpass even those of the early part of the sixteenth century. For this pre-eminence they are chiefly indebted to the talent and exertions of Thomas Bewick. After having supplied the wood-cuts to Dr. Hutton's *Treatise on Navigation*, he became a competitor for, and finally obtained, the prize offered by the Society of Arts, &c., for the best specimen of wood-cutting. The subject of this prize piece was a *Sporting Dog*, drawn from nature with the greatest spirit and fidelity. This was affixed as frontispiece to the edition of *Gay's Fables*, published at Newcastle by Thomas Saint, and first drew general attention to his talents. The

other plates in this work were also supplied by himself, conjointly with his brother John. After a farther practice and perfection of this art, he published the *Natural History of Quadrupeds*, with wood-cut illustrations from his own original drawings; a work which placed his name beyond dispute as the first animal artist and wood-cutter in England. He also invented a new mode of execution whereby various gradations of tint and strength of line may be produced by different elevations of surface. Thomas Bewick died in 1828. The most successful of his followers are Cruikshank, Harvey, Sears, and Tabagg.

Many of the best specimens of this department of the art are not only drawn by the first English artists, but cut on wood by their own hands. Generally speaking, however, especially in illustrations of the various periodical works, the artist contents himself with drawing the subject with a pen on wood, and leaves the cutting to young people of either sex who are employed for that purpose. By this means these kind of engravings are rendered as cheap as possible, and are used on all occasions.

---

On surveying the remarks already offered on the progress of the arts in England, it appears,

that although in the middle ages the English distinguished themselves equally with all other European nations in the richness and beauty of their architectural edifices, yet that towards the end of the fifteenth century the country, neither in the arts of painting or sculpture, could boast of any native talent whatsoever, and, consequently, for a space of two centuries and a half, German, Flemish, and Italian artists were, with the exception of a few native architects, exclusively employed. Now, however, since the middle of the foregoing century, the English artists have worthily competed with, and in some departments advanced beyond, those of other nations. In an architectural respect this superiority is evident in those churches, palaces, seats or colleges erected in the old English national style; in their school of painting, by a certain transparency of colour and depth of tone; and in the art of engraving and wood-cutting by those qualities which we have just commented upon.

---

How imperfect and unsatisfactory this slight review of English art must necessarily appear, I am but too deeply aware; to have attempted any account of a more complete nature would,

however, not only have transgressed the purposed limits of this work, but required the indispensable assistance of illustrative plates. A work which fully answers this purpose is one by Britton: "The Fine Arts of the English School, illustrated by a Series of Engravings from Paintings," &c., London, 1812, 4to.

Another publication of this kind, now appearing in Paris, is, "The English School, a Series of the most approved productions in Painting and Sculpture, executed by British Artists; by G. Hamilton," Paris, 1831; each number, with six outline Engravings, at thirty *sous*.

The best works upon the history of English art, are, with the exception of the biographies of various artists, the following:—

"Horace Walpole's Anecdotes of Painting in England, with some Account of the principal Artists," &c. Fourth Edition, London, 1786; 5 vols., 8vo.

"Edward Edwards' Anecdotes of Painters who have resided, or have been born, in England, &c., intended as a Continuation to the Anecdotes of Painting, by the late Horace, Earl of Oxford." London, 1808; 1 vol., 4to.

"Dalaway's Anecdotes of the Arts in England." London, 1800, 8vo.



“Pilkington’s General Dictionary of Painters, &c., from the Revival of the Art of Painting by Cimabue, to the Present Time.” London, 1824; 2 vols., 8vo. This work contains very careful notices of the English artists.

“Allan Cunningham’s Lives of the British Painters, Sculptors, and Architects.” London, 1831; 6 vols., 12mo. This work contains many inaccuracies.

John Young, Superintendent to the British Institution, has published the catalogue of the rich collection of paintings, by British artists, belonging to Sir J. F. Leicester, Bart.

THE END.

# INDEX.

---

- ABATE, Nic del, i. 143 ; ii. 180.  
 Acraman, W., Esq., collection of,  
   i. 321.  
 Adams, P., ii. 24, 295.  
 Aders, C., Esq., i. 201.  
 Albano, F., i. 162 ; ii. 180.  
 Aldegraef, H., ii. 171.  
 Allen, W., ii. 260.  
 Althorp, ii. 30.  
 Alunno, N., i. 272.  
 Angosciola, Sofonisba, ii. 34.  
 Apsley House, i. 166.  
 Armour, i. 101, 298 ; ii. 78.  
 Arnold, G., ii. 270.  
 Artois, Jac., i. 146.  
 Arundel of Wardour, Lord, col-  
   lection of, ii. 86.  
 Asselyn, J., ii. 37.  
  
 Bacon, J., ii. 277.  
 Bailey, E. H., ii. 284.  
 Bandinelli, B., ii. 98, 139.  
 Banks, T., ii. 277.  
 Barbers' Hall, i. 270.  
 Baring, Sir Thos., collection of,  
   i. 277.  
 Baroccio, F., i. 228 ; ii. 6, 103,  
   181.  
 Baron, i. 223.  
 Barry, J., i. 187 ; ii. 221.  
 Bartholomew, V., ii. 273.  
 Bartolomeo, Fra., i. 222 ; ii. 79,  
   96, 127.  
 Bassano, F., ii. 181.  
 Bassano, G., i. 110, 142 ; ii.  
   182.  
 Bassano, L., ii. 182.  
 Bath, i. 314.  
 Battaglie, Mich. Ang. delle, ii.  
   182.  
 Beatrizet, N., i. 171.  
 Beaumont, Sir George, i. 58.  
 Beccafumi, D., i. 181.  
 Beckford, W., Esq., collection of,  
   i. 315.  
 Beechy, Sir W., i. 70.  
 Behnes, W., ii. 284.  
 Bellini, Gen., ii. 104.  
 Bellini, Giov., i. 184 ; ii. 17,  
   104, 182.  
 Berghem, N., i. 253.  
 Bernardi, ii. 6.  
 Bernini, Cav., ii. 182.  
 Bewick, Thos., ii. 308.  
 Bles, Herri de, i. 217, 318.  
 Blenheim, ii. 1.

- Boltraffio, i. 161.  
 Bonnemaison, anecdote of, i. 174.  
 Bordone, P., i. 161.  
 Both, Jan., i. 45, 62, 153; ii. 58, 109.  
 Both, Andr., ii. 58.  
 Botticello, S., ii. 94.  
 Bourgeois, Sir F., i. 61, 70.  
 Boydell, Alderman, ii. 247.  
 Bourdon, Seb., i. 49; ii. 183.  
 Bowood, i. 309.  
 Bridgewater Gallery, i. 121.  
 Briggs, H., ii. 254.  
 British Institution, i. 59; ii. 204.  
 British Museum, i. 13. Drawings of, ii. 91.  
 Brettingham, ii. 38.  
 Bristol, i. 319.  
 Bronzino, A., i. 37, 109, 110, 312; ii. 33, 80.  
 Broughton Hall, ii. 26.  
 Brugh, Sir J. van, ii. 1, 292.  
 Buckingham Palace, i. 119. Drawings at, ii. 112.  
 Buonarotti, Mich. Ang., i. 75, 76, 108, 162, 170, 193, 241, 247, 248; ii. 17, 39, 97, 98, 115, 116, 117, 118, 119, 138, 141, 142, 145, 151, 183.  
 Burlowe, B., ii. 284.  
 Burnet, J., i. 201.  
 Burton, Decimus, ii. 302.  
 Bushnell, J., ii. 275.  
 Cagliari, C., ii. 183.  
 Cagnacci, G., ii. 183.  
 Calabrese, Cav., ii. 183.  
 Calcott, A. W., i. 147, 318; ii. 265.  
 Calcott, Mrs., ii. 61.  
 Cambiasi, L., ii. 183.  
 Cambridge, ii. 52; King's College Chapel, 53; Church of Holy Sepulchre 56; Trinity College Church, 56.  
 Campagnuola, G., ii. 145.  
 Campbell, T., ii. 283.  
 Cana, Alonzo, ii. 80.  
 Canaletti, ii. 84, 85.  
 Canova, A., i. 167, 178, 197, 224; ii. 22, 73.  
 Canterbury, i. 2; Cathedral of, 7.  
 Capellan, Ant., i. 312.  
 Caracci, Agost., ii. 185.  
 Caracci, An., i. 40, 41, 131, 132, 241, 250, 280, 333; ii. 42, 58, 90, 108, 129, 140, 183.  
 Caracci, Lud., i. 39, 130, 131; ii. 129, 140, 185.  
 Caravaggio, M. A. da, i. 178; ii. 170, 186.  
 Caravaggio, Pol. da, i. 154; ii. 129, 134, 186.  
 Carlini, A., ii. 276.  
 Carpentière, ii. 275.  
 Cassanova, i. 108.  
 Castagno, A. del, ii. 93.  
 Casts, ii. 16, 59.  
 Castle Howard, ii. 90.  
 Cattermole, G., ii. 272.  
 Cavallari, A., ii. 274.  
 Cellini, Ben., i. 259.  
 Chalon, E. A., ii. 257.  
 Chambers. Sir W., ii. 294.  
 Chambers, T., ii. 5.

- Champagne, Ph., i. 144; ii. 35.  
 Chantry, Sir F. L., ii. 82, 282, 285.  
 Charles I., collection of, ii. 147.  
 Chatsworth, ii. 21. Drawings at, 140.  
 Chinese Paintings, i. 267.  
 Chinnery, G., ii. 262.  
 Christmas, G., ii. 287.  
 Christophorus, Petrus, i. 205.  
 Cibber, C. G., ii. 275.  
 Cignani, C., ii. 186.  
 Cipriani, J. B., ii. 232.  
 Cleeve, J. van, i. 115; ii. 35.  
 Cloos, ii. 55.  
 Clovio, G., ii. 59, 103.  
 Cockerell, Robert, ii. 307.  
 Coesvelt, W. G., Esq., collection of, i. 181.  
 Collins, W., ii. 260.  
 Constable, J., ii. 265.  
 Cooper, A., ii. 254.  
 Cooper, S., ii. 208.  
 Copley S., i. 56; ii. 233.  
 Correggio, Ant., i. 24, 25, 29, 30, 95, 130, 142, 169, 175, 176, 283; ii. 79, 107, 128, 139, 146, 157, 186.  
 Corsham House, ii. 87.  
 Corti, Bern., i. 170.  
 Cortona, Pietro da, i. 162, 187.  
 Country Seats, with collections, ii. 63.  
 Cox, D., ii. 270.  
 Coxie, M., i. 205.  
 Cozens, ii. 269.  
 Cranach, L., ii. 74, 130.  
 Credi, L. da, i. 194; ii. 97.  
 Cruikshank, G., ii. 309.  
 Cuyp, i. 45, 61, 133, 153; ii. 25.  
 Danby, F., i. 147; ii. 264.  
 Dance, i. 277.  
 Daniell, J., ii. 270.  
 Daniell, Wm., i. 275; ii. 260, 270.  
 David, L., ii. 81.  
 Davies, ii. 262.  
 Dawe, G., ii. 239.  
 Deane, G., ii. 254.  
 Deare, J., ii. 284.  
 Deighton, D., i. 135.  
 Dello, ii. 92.  
 Denner, i. 105.  
 Desnoyers, i. 184; ii. 143, 157.  
 Devonshire House, i. 159.  
 Dinger, J., ii. 285.  
 Dioramas, i. 276.  
 Dobson, W., i. 135; ii. 207.  
 Dolce, Carlo, i. 281.  
 Domenichino, i. 41, 110, 132, 143, 155, 162, 185, 280; ii. 129, 140, 187.  
 Donducci, Gio., ii. 188.  
 Dossi, Dosso, i. 96.  
 Dow, Gerard, i. 105, 153; ii. 58, 84, 86.  
 Drawings, Original, i. 234; ii. 91, 112, 131, 140.  
 Dudley and Ward, Lord, collection of, i. 229.  
 Dulwich College, i. 60.  
 Durer, Albert, i. 18, 19, 116, 295; ii. 29, 110, 130, 146, 170.  
 Dutch Paintings, i. 226.

- Dyck, A. van, i. 43, 44, 63, 95, 104, 113, 132, 141, 151, 162, 163, 171, 181, 186, 223, 226, 255, 256, 284, 295, 305, 306; ii. 9, 10, 29, 36, 42, 75, 76, 83, 88, 111, 129, 140, 175, 207.
- East India Company's Museum, i. 262.
- Eastlake, C. L., ii. 251.
- Egginton, i. 289.
- Elzheimer, A., i. 319; ii. 87, 110.
- Enamels, ii. 75.
- Engelbrechtsen, C., i. 217.
- Engravings, Collections of, i. 242.
- Ercole da Ferrara, i. 39.
- Etty, W., i. 146; ii. 250.
- Evans, W., ii. 270, 272.
- Eyck, H. van, i. 201, 204.
- Eyck, J. van, i. 164, 165, 201; ii. 81, 87, 110, 231.
- Eyck, M. van, i. 207.
- Feti, Dom., ii. 188.
- Fielding, Copley, ii. 267.
- Fiesole, i. 194; ii. 93.
- Fitzwilliam Museum, ii. 57.
- Fittler, J., i. 142.
- Flaxman, J., i. 191, 291; ii. 56, 278.
- Flipart, J. C., i. 194.
- Forest, i. 99.
- Francia, F., i. 250; ii. 188.
- Fuseli, J. H., i. 188, 192; ii. 228.
- Gaddi, Ang., ii. 92.
- Gainsborough, Th., i. 56, 57, 69, 70, 158, 159; ii. 11, 89, 218.
- Garvagh, Lord, collection of, i. 228.
- Garofalo, Ben., i. 38, 39, 103, 317; ii. 188.
- Gastineau, H., ii. 270.
- Gaudenzio Ferrari, ii. 107.
- Gennaro, Ben., ii. 188.
- Gentileschi, O., ii. 189.
- George III., i. 21.
- Gerard, i. 173.
- Gerbier, Sir Balthasar, i. 112; ii. 207.
- Ghirlandajo, Dom., ii. 95, 138.
- Gibbons, ii. 275.
- Gibson, J., ii. 282.
- Gibson, R., ii. 208.
- Giordano, Luca, ii. 6, 189.
- Giorgione, i. 36, 181, 185, 189, 279; ii. 20, 80, 88, 139, 161, 189.
- Giotto, ii. 17, 92.
- Goes, Hugo van der, i. 114.
- Good, T. S., ii. 260.
- Gordon, J. Watson, ii. 261.
- Gott, J., ii. 284.
- Goudt, i. 319.
- Gower House, *see* *York House*.
- Grafton, Duke of, collection of, i. 179.
- Gray, T. W., ii. 260.
- Gregory, C., ii. 25.
- Guercino, i. 41, 143, 155, 162, 178, 181; ii. 34, 80, 109, 129, 140, 189.
- Guise, Sir W., collection of, i. 332; ii. 131.



- Hackert, J., i. 146.  
 Haddon Hall, ii. 23.  
 Hafod Hall, ii. 82.  
 Hampton Court, i. 77.  
 Hancock, C., ii. 260.  
 Harding, J. D., ii. 270.  
 Harvey, ii. 260.  
 Harvey, ii. 309.  
 Haskall, J., ii. 284.  
 Havell, W., ii. 269.  
 Hawksmoor, N., ii. 293.  
 Haydon, B. R., ii. 254.  
 Hearne, ii. 269.  
 Heere, Lucas de, ii. 207.  
 Heath, i. 192.  
 Helst, van der, i. 189.  
 Hemling, *see Memling*.  
 Herbig, W., i. 173.  
 Highmore, J., ii. 211.  
 Hilton, W., ii. 240.  
 Hobbema, M., i. 133, 153; ii. 72.  
 Hogarth, W., i. 50, 51, 52, 53, 157, 261; ii. 82, 209.  
 Holbein, Hans, i. 68, 96, 101, 102, 164, 270, 271, 293, 294, 304, 305, 318, 333; ii. 11, 18, 22, 34, 58, 70, 71, 74, 84, 87, 90, 115, 130, 146, 172, 207, 286.  
 Holbein, the younger, i. 116, 117, 118, 279; ii. 286.  
 Holkham, ii. 37.  
 Hollar, i. 282, 303.  
 Honthorst, Ger., i. 163.  
 Hooghe, P. de, i. 144.  
 Hope, H., Esq., gallery of, i. 223.  
 Hoppner, i. 159, 188; ii. 228.  
 Horenbout, G. L., i. 114, 215; ii. 207.  
 Horner, i. 275.  
 Howard, H., ii. 240.  
 Hunt, W., ii. 272.  
 Imola, Innocenzo da, ii. 33, 190.  
 Ince Hall, ii. 72.  
 Indian Paintings, i. 266.  
 Inskipp, J., ii. 260.  
 Inwood, ii. 237.  
 Jackson, J., ii. 237.  
 Janet, ii. 36.  
 Jansen, Ber., ii. 287.  
 Jansen, C., i. 190.  
 Jarenius, i. 303.  
 Johnson, i. 322.  
 Jones, G., ii. 254.  
 Jones, Inigo, i. 298; ii. 288.  
 Jordaens, J., i. 163.  
 Journey through England, i. 277.  
 Jupp, ii. 295.  
 Kaufmann, Ang., i. 188; ii. 69, 233.  
 Keddlestone Hall, ii. 24.  
 Kensington Palace, i. 107.  
 Kent, ii. 38, 292, 289.  
 Kessels, ii. 22.  
 Ketel, C., ii. 207.  
 Kirke, i. 187.  
 Kneller, Sir Godfrey, i. 94, 105; ii. 10, 23, 26, 70, 208.  
 Knowle, ii. 71.  
 Landscape Painters, ii. 262.

- Landseer, E., i. 135, 172; ii. 258.  
 Lansdowne House, i. 195.  
 Larmessin, N. de, i. 179, 257, 323.  
 Lawrence, Sir Thos., i. 47, 70, 120, 147, 159, 178, 225, 250, 251, 252; ii. 23, 233.  
 Lea, Sir Rich., ii. 287.  
 Le Brun, C., i. 65; ii. 37, 190.  
 Lee, F. R., ii. 270.  
 Le Fevre, R., i. 173.  
 Lely, Sir Peter, i. 164; ii. 10, 208.  
 Leigh Court, i. 322.  
 Le Nain, i. 145.  
 Leslie, C. R., ii. 256.  
 Le Sueur, Eust., i. 163; ii. 190.  
 Le Sueur, Hub., ii. 275.  
 Lewis, J. F., ii. 130.  
 Lewis, J. F., jun., ii. 260, 272.  
 Leyden, L. van, i. 218, 295, 304; ii. 19, 170.  
 Linge, B. van, i. 328.  
 Linnell, J., ii. 260.  
 Lippi, Filippino, ii. 94.  
 Lippi, Filippo, i. 317; ii. 94, 128, 138.  
 Liverpool, ii. 12.  
 Liverpool Institution, collection of, ii. 17.  
 Londonderry, Marquis of, collection of, i. 175.  
 Longford Castle, i. 293.  
 Lorme, H. de, ii. 84.  
 Lorrain, Claude, i. 47, 48, 49, 66, 111, 133, 134, 144, 157, 160, 171, 186, 226, 284, 296, 313, 318, 323; ii. 25, 37, 43, 72, 89, 109, 129, 190.  
 Lotto, Lorenzo, i. 130; ii. 190.  
 Louthenburg, P. J. de, i. 284; ii. 232, 248.  
 Luini, Ber., i. 186.  
 Mabuse, J., i. 115, 304; ii. 35, 71, 87, 170, 207.  
 Macartan, L., ii. 262.  
 Macdonald, L., ii. 283.  
 Mackenzie, F., ii. 272.  
 Majolicas, ii. 75.  
 Manchester, ii. 20.  
 Mantegna, And., i. 93, 306; ii. 29, 106, 139, 157.  
 Manuscripts, ii. 46, 48, 51, 59, 60, 61, 62, 65, 89.  
 Maratti, C., i. 111; ii. 44, 140, 191.  
 Marbles, Elgin, i. 14.  
 Martin, J., ii. 270.  
 Masaccio, ii. 92, 93, 135.  
 Mason, J., i. 296.  
 Mazzolinio da Ferrara, i. 39, 317.  
 Matheo, P., ii. 198.  
 Matturino, ii. 135.  
 Medland, Thos., i. 219.  
 Meeren, G. van der, i. 214.  
 Memling, J., i. 209, 211, 212.  
 Messina, A. da, i. 216; ii. 94.  
 Messys, Quintin, i. 102; ii. 25.  
 Metzu, Gab., i. 190; ii. 72.  
 Michael Angelo, *see* *Buonarotti*.  
 Mignard, N., i. 273.  
 Millé, F., i. 134, 186.  
 Mierevelde, M. J., i. 295.  
 Modena, P. del, i. 143.  
 Mola, F., ii. 191.  
 Molanezo, ii. 170.

- Morales, i. 153, 283.  
 More, Sir Ant., i. 102, 189; ii. 35, 207.  
 Mosaics, i. 300; ii. 44.  
 Morone, J. B., i. 141.  
 Mortimer, i. 289.  
 Mulready, Wm., ii. 260.  
 Murillo, i. 63, 64, 132, 143, 153, 186, 283, 323; ii. 7, 20, 72, 86.  
 Muziano, ii. 191.  
 Narford Hall, ii. 75.  
 Nash, J., i. 119; ii. 301.  
 National Gallery, i. 23.  
 Neer, van der, ii. 67, 81.  
 Neeld, — Esq., collection of, i. 187.  
 Newenhuys, Mr., jun., Pictures of, i. 256.  
 Newton, G. S., i. 313; ii. 254.  
 Nickoll, W. G., ii. 284.  
 Niellis, i. 20, 253.  
 Nixon, J. H., ii. 271.  
 Nixon, S., ii. 284.  
 Nollekens, J., ii. 82, 280.  
 Northcote, Jas., i. 70, 159, 188, 284; ii. 227.  
 Nostell Priory, ii. 90.  
 O'Connor, J. A., ii. 270.  
 Olivier, Isaac, i. 328; ii. 173, 207.  
 Opie, J., i. 70, 106, 107, 284; ii. 226.  
 Orleans Gallery, ii. 179.  
 Ost, J. van, ii. 275.  
 Ostade, A., i. 62, 133, 319; ii. 72, 111.  
 Overbeck, F., i. 242.  
 Oxford, i. 324; Cathedral at, 327; Christ Church College, 328.  
 Padua, Johannes de, ii. 287.  
 Paduanino, ii. 191.  
 Painters in England, ii. 206.  
 Palma Vecchio, i. 129, 130; ii. 58, 105, 167, 168, 191.  
 Panshangar, i. 219.  
 Panoramas, i. 275.  
 Parmegianino, F., i. 37, 95, 103, 110, 130, 131, 154, 185, 281; ii. 108, 128, 139, 160, 192.  
 Parke, H., ii. 270, 272.  
 Parker, H. P., ii. 270.  
 Parris, i. 275.  
 Partridge, J., ii. 262.  
 Patten, G., ii. 253.  
 Pearson, i. 289.  
 Pellegrino del Modena, i. 143.  
 Penni, J. F., i. 188; ii. 126.  
 Penni, B. L., i. 207.  
 Persian Paintings, i. 265.  
 Perugino, Pietro, i. 67, 317; ii. 99, 192.  
 Peruzzi, Baldassare, i. 67, 128; ii. 192.  
 Peselli, ii. 17.  
 Peters, William, i. 284; ii. 233.  
 Phillips, Th., i. 147; ii. 261.  
 Pickersgill, H. W., ii. 261.  
 Pictures, ancient, i. 301, 302.

- Pierolei, ii. 5.  
 Piombo, Seb. del, i. 32, 36, 130,  
 184, 279, 295; ii. 168, 192.  
 Pollajola, A., ii. 94, 129.  
 Puntormo, Jac. da, i. 108; ii. 139.  
 Porden, ii. 306.  
 Pordenone, G. A., ii. 139, 168,  
 192.  
 Portrait Painters, ii. 261.  
 Potter, Paul, i. 253; ii. 72, 111,  
 Pourbus, F., ii. 35.  
 Pourbus, P., i. 144.  
 Poussin, Gasp., i. 46, 65, 111,  
 134, 144, 157, 163, 229, 231,  
 284, 318, 323; ii. 43, 59, 129.  
 Poussin, Nic., i. 45, 46, 65, 135,  
 144, 157, 163, 223, 284, 296;  
 ii. 37, 109, 129, 193.  
 Poynter, R. A., ii. 300.  
 Price, Wm., i. 328.  
 Prout, S., ii. 271.  
  
 Raimondi, Marc Anton., i. 254,  
 308; ii. 32, 40.  
 Ramberg, H., ii. 233.  
 Ramsay, Allan, i. 106; ii. 217.  
 Raphael. *See Sanzio.*  
 Redleaf, ii. 71.  
 Redwood, i. 188.  
 Reinagle, R. R., ii. 26, 262.  
 Rembrandt, van Rhyn., i. 44,  
 62, 105, 113, 120, 132, 133,  
 152, 163, 223; ii. 10, 26, 36,  
 58, 72, 74, 83, 110, 174.  
 Reni, Guido, i. 41, 66, 154, 162,  
 225, 280; ii. 25, 26, 72, 80,  
 129, 170, 194.  
  
 Rennie, G., ii. 284.  
 Rennie, J., ii. 304.  
 Repton, ii. 301.  
 Reynolds, Sir Josh., i. 20, 54,  
 68, 69, 135, 146, 157, 164,  
 192, 223, 289, 306, 313, 319,  
 330; ii. 10, 11, 36, 89, 211.  
 Ribera, Jos., i. 171.  
 Richardson, Jon., anecdote of,  
 i. 273; ii. 209.  
 Rigaud, J. F., ii. 232.  
 Rigaud, H., i. 66, 96.  
 Roberts, D., ii. 66, 271.  
 Robson, G. F., ii. 270.  
 Rochester, i. 2.  
 Rogers, Samuel, Esq., collection  
 of, i. 190.  
 Romano, Giulio, i. 39, 95, 127,  
 184, 280, 282; ii. 46, 103,  
 129, 134, 145, 154, 195.  
 Romney, G., ii. 217.  
 Rosa, Salvator, i. 155, 162, 222,  
 226; ii. 84.  
 Roscoe, Wm., Esq., ii. 12.  
 Rossi, C. S., ii. 284.  
 Rothwell, R., ii. 261.  
 Roubillac, L. F., ii. 56, 276.  
 Roux, Maître, ii. 195.  
 Rovezzano, Ben. da, ii. 274.  
 Rücker, Th., ii. 297.  
 Rubens, P. P., i. 41, 42, 43, 62,  
 63, 96, 104, 112, 113, 120,  
 149, 150, 151, 162, 186, 190,  
 193, 226, 227, 231, 237, 241,  
 253, 295, 305, 323; ii. 7, 8, 9,  
 35, 36, 66, 83, 86, 88, 111,  
 129, 140, 173, 207.

- Ruisdael, J., i. 62, 133, 284, 319; ii. 72.  
 Rysbrach, J. M., ii. 276.
- Sacchi, Andr., i. 154; ii. 195.  
 Salerno, Andr. da, i. 127.  
 Salisbury Cathedral, i. 288.  
 Salviati, Franc., ii. 195.  
 Salvator Rosa, *see* *Rosa*.  
 Sandby, ii. 269.  
 San Gallo, Bast., ii. 39.  
 Sanzio, Raphael, i. 24, 68, 76, 79, 85, 86, 87, 88, 89, 90, 103, 107, 122, 125, 126, 127, 156, 157, 171, 173, 179, 181, 184, 194, 220, 221, 228, 229, 232, 233, 237, 254, 256, 257, 278, 281, 282, 306, 307, 308, 312, 315, 322, 333, 334; ii. 2, 4, 13, 17, 21, 25, 27, 28, 31, 41, 42, 44, 66, 67, 71, 78, 84, 99, 100, 101, 102, 119, 120, 121, 122, 123, 124, 125, 126, 131, 133, 142, 143, 144, 145, 152, 193.  
 Sanzio, Raphael, Copies, or Imitations, from, i. 271.  
 Sarazin, ii. 196.  
 Sarto, Andr. del, i. 37, 103, 178, 222, 312; ii. 98, 127, 139, 145, 151, 196.  
 Sauvage, ii. 300.  
 Scarzellino da Ferrara, ii. 196.  
 Schiavone, Andr., i. 103; ii. 196.  
 Schiavonetti, ii. 41, 230.  
 Schidone, Bart., ii. 196.  
 Schinkel, ii. 296.  
 Schöngauer, Mar., i. 218.  
 School of van Eyck, i. 212, 214, 215, 216, 217, 231, 318.  
 School, Flemish, i. 229; ii. 17.  
 School, Florentine, i. 333.  
 School of Perugino, i. 317; ii. 145.  
 School of Raphael, i. 143, 317.  
 Schuppen, i. 174.  
 Sculptors, ii. 273.  
 Sculpture, Antique, i. 14, 167, 196, 260, 298, 300, 330; ii. 22, 38, 64, 65, 69, 70, 71, 72, 74, 76, 84, 90, 91.  
 Sculpture, Modern, i. 314; ii. 22, 91.  
 Sears, ii. 301.  
 Sharp, T., i. 141; ii. 230.  
 Sharp, W., ii. 230.  
 Shee, Sir Mar. A., ii. 240.  
 Sherwin, J. R., i. 230.  
 Signorelli, Luca, ii. 126.  
 Simpson, J., ii. 262.  
 Simpson, W., ii. 259.  
 Sirani, i. 282.  
 Sivers, R. W., ii. 284.  
 Slous, H. C., ii. 271.  
 Smallwood, W. F., ii. 272.  
 Smarke, i. 188.  
 Smirke, R., ii. 233.  
 Smirke, R., jun., ii. 296, 306.  
 Smith, Mr., Picture Rooms, i. 255.  
 Snyders, F., i. 152; ii. 88.  
 Soane, Sir J., i. 61, 259; ii. 303.  
 Solario, Ant., ii. 196.  
 Somerset House, i. 71; ii. 203, 294.  
 Spada, L., i. 143.  
 Spagna, Giov., ii. 145, 272.  
 Spagnoletto, Giu. R., i. 103, 196.



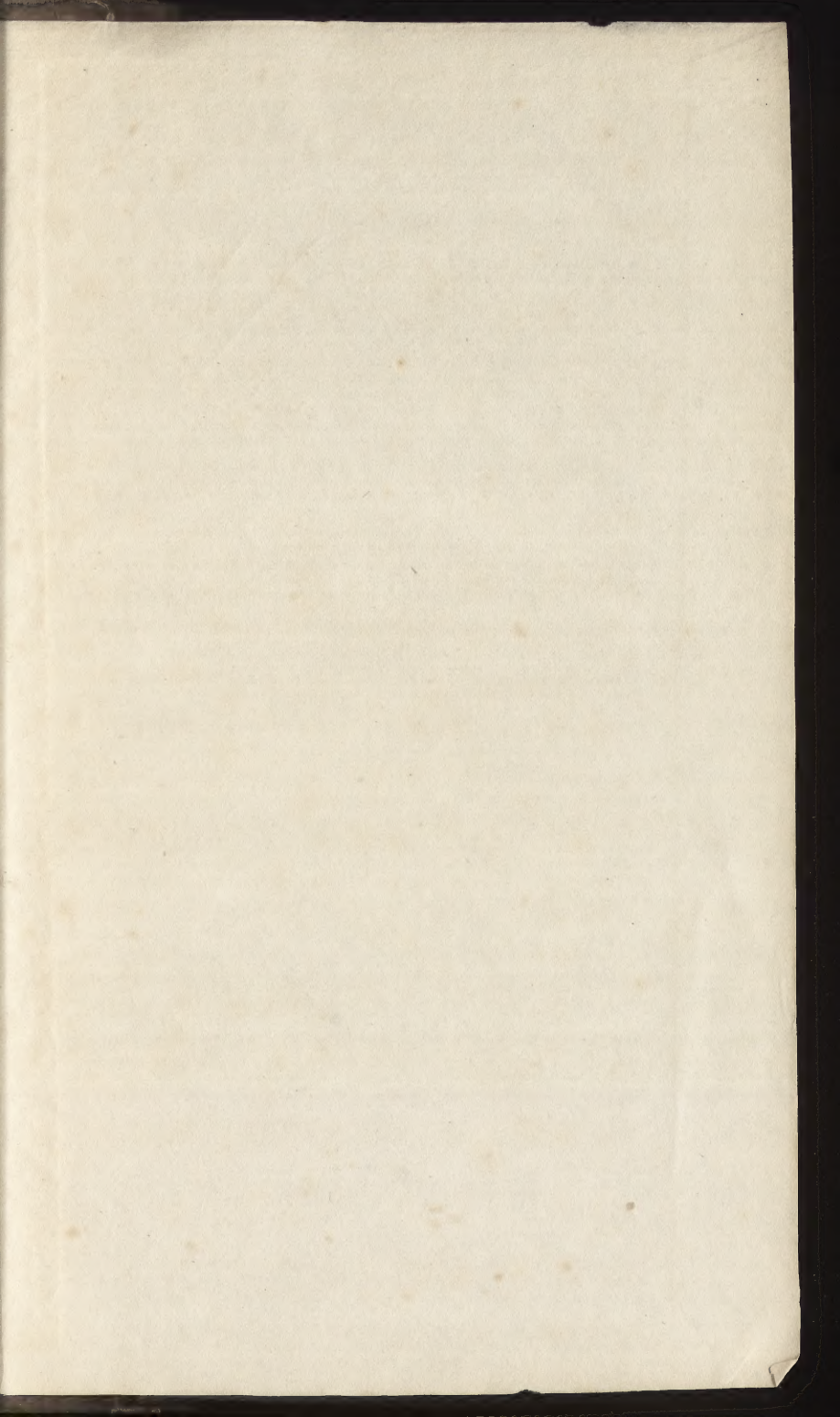
- Spelt, van der, i. 145.  
 Stafford Gallery, *see* *Bridgewater*.  
 Stanfield, C., ii. 268.  
 Stanley, C. R., ii. 270.  
 Steen, Jan., i. 172, 319; ii. 72.  
 Stephanoff, J., ii. 273.  
 Stevens, J., ii. 262.  
 Stevens, Rich., ii. 274.  
 Stone, Nic., ii. 275.  
 Stowe, i. 242.  
 Stothard, Thos., i. 191; ii. 229.  
 Stratton, i. 277.  
 Subject Painters, ii. 254.  
 Survey of Art in England, ii. 203.  
 Swaneweldt, Her., ii. 86, 109, 130.  
 Sykes, Lady, collection of, i. 231.
- Tabagg, ii. 301.  
 Talman, W., ii. 292.  
 Taylor, F., ii. 272.  
 Teniers, Dav. i. 61, 105, 144, 145, 153; ii. 71, 72, 84, 87.  
 Terburg, Ger., i. 144; ii. 72.  
 Thornhill, Sir Jas., i. 76, 328; ii. 209.  
 Thorpe, J., ii. 287.  
 Thorwaldsen, i. 224.  
 Tintoretto, Giac. R., i. 37, 110, 130, 161, 295; ii. 88, 106, 169, 197.  
 Tite, ii. 300.  
 Titian, i. 30, 31, 32, 95, 103, 110, 128, 129, 141, 142, 154, 161, 177, 185, 189, 192, 193, 225, 250, 280, 295, 312, 333; ii. 6, 11, 33, 57, 71, 79, 86, 88, 105, 146, 162, 198.
- Tompson, J., ii. 257.  
 Torregiano, P., ii. 273.  
 Toschi, i. 126, 279.  
 Trinity College Chapel, Cambridge, ii. 56.  
 Trinity College Library, Cambridge, ii. 60.  
 Turchi, Ales., ii. 199.  
 Turner, Jos. Mallord W., i. 133; ii. 262.  
 Turner, W., ii. 270.
- Uccello, P., ii. 129.  
 Udine, Giov. da, i. 254.  
 Uggione, M., i. 73, 74.  
 University College Library, ii. 59.  
 Unknown Masters, ii. 177, 202.  
 Uwins, T., ii. 260.
- Vaga, P. del, ii. 33, 103, 134, 145, 156, 200.  
 Valentin, Pierre, ii. 200.  
 Vargas, Luis de, ii. 200.  
 Vasari, Gio., i. 225, 283; ii. 39, 201.  
 Velasquez, i. 65, 132, 143, 154, 170, 283, 295; ii. 80, 200.  
 Vendramini, John, i. 35.  
 Veneziano, ii. 40.  
 Venusti, M., i. 171.  
 Vernet, J., ii. 86.  
 Verocchio, ii. 131, 138.  
 Verrio, Ant., ii. 74, 208.  
 Veronese, P., i. 36, 37, 66, 142, 161, 185, 189, 225, 229; ii. 58, 80, 106, 139, 169, 200.

- Vinci, Leo. da, i. 28, 29, 67, 71, 73, 103, 128, 161, 186, 245, 246, 281; ii. 18, 39, 46, 79, 96, 112, 129, 133, 135, 136, 137, 140, 141, 150, 201.
- Viti, Tim., i. 241.
- Vlieger, S. van, ii. 59.
- Volterra, D. da, i. 229; ii. 202.
- Vouët, Sim., ii. 202.
- Vouillemont, Seb., i. 282.
- Ward, Jas., ii. 261.
- Wardour Castle, ii. 85.
- Warwick Castle, ii. 82.
- Watteau, Ant., ii. 202, 231.
- Water Colour, Exhibitions, ii. 204.
- Weenix, J. B., ii. 70.
- Welde, van der, i. 61, 133, 146; ii. 263.
- Wells, W., Esq., collection of, ii. 71.
- West, Benj., i. 55, 99, 106; 146, 158, 187, 322; ii. 219.
- Westall, Rich., i. 322; ii. 231.
- Westmacott, Rich., i. 299, 314; ii. 280.
- Westmacott, Rich., jun., ii. 281.
- Westminster Gallery, i. 147.
- Weyde, Rog. van der, i. 136, 216.
- Wilkie, D., i. 53, 146, 173, 197; ii. 255.
- Wilkins, W., ii. 306.
- Wilson, R., i. 57, 223; ii. 219.
- Wilton House Porch, i. 297.
- Winchester Cathedral, i. 285.
- Windsor Castle, i. 97.
- Wint, P. de, ii. 269.
- Woodburn, Messrs., collection of, i. 244.
- Woog, De, i. 106.
- Woolett, ii. 307.
- Worthington, ii. 32.
- Wredow, ii. 285.
- Wren, Sir Chris., i. 78, 325, 329; ii. 289.
- Wright, Mich., i. 105; ii. 208.
- Wyatt, B., i. 98; ii. 304.
- Wyatt, J., i. 292, 298, 330; ii. 295, 304.
- Wyatt, R. J., ii. 284.
- Wyattville, Sir Jef., i. 97, 100, 166; ii. 304.
- York House, i. 136.
- Zucchero, Fed., i. 306; ii. 145, 207.

DIRECTIONS FOR PLACING THE PLATES.

---

PORTRAIT OF THE AUTHOR .....	to face Title, Vol. I.
TWO PLATES FROM VAN EYCK .....	to face page 201
MADONNA, FROM RAPHAEL.....	to face page 221
PORTRAIT OF J. HEMLING.. .....	to face Title, Vol. II.



DIRECTIONS FOR PLACING THE PLATES

- Portrait of Mrs. Adams ..... to 1844 Tele. Vol. I.  
Two Plates from Van Rye ..... to 1844 page 20  
Map of the River ..... to 1844 page 20  
Portrait of J. H. Adams ..... to 1844 Tele. Vol. II.



GETTY CENTER LIBRARY

N 6761 P28

v.2 c. 1

Pessavant, Johann Da  
Tour of a German artist in England : wit

MAIN

BKS



3 3125 00359 9418

Gx505

